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THE ETUDE.

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MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TRETBAR, Box 2926, New York City.]

FOREIGN.

JOACHIM has written a third concerto for violin.

GODARD has completed his new opera "Dante."

REMENTI, the violinist, recently gave his fiftieth concert at Cape Town, South Africa.

WAGNER's "Tannhäuser" met with great success at its recent first production in Moscow.

MOZKOWSKI has finished his second orchestral suite. It was produced with success at Warsaw.

At a recent concert in Berlin, Mme. Amalie Joachim sang the whole of Schubert's "Winterreise."

MM. SOPHIE MENTER, the great pianist, played at the Crystal Palace concert, London, on April 19th.

MM. TERESA CARRENO has been giving three recitals in Dresden, and winning golden opinions in Vienna.

FRITZ KREHLER, the young violinist who visited America with Rosenthal, the pianist, made a brilliant reappearance in Vienna, not long ago.

At the last St. Petersburg symphony, Anton Dvorak conducted his first symphony in D minor, winning an ovation. Rubinstein gave a banquet in his honor.

MRS. HELEN HOPEKIRK appeared at a Vienna Philharmonic Concert, under Hans Richter's direction, in a Bach concerto for flute, violin and piano with orchestra.

ANTON DVORAK has accepted a commission to compose and conduct a setting of the "Requiem" mass of the Catholic church for the Birmingham Triennial Festival, next year.

HANS HUBER, the Swiss composer, has just finished a new symphony in A major. His "Tell" symphony was performed in New York, some years ago, by the Philharmonic Society. Little Otto Hegner is Hans Huber's pupil.

DURING July and August of 1891, Mme. Wagner will bring on "Tannhäuser," "Meistersinger" and "Parsifal." In 1892, "Lohengrin" will be produced for the first time in Bayreuth, and in 1893, "Der Ring des Nibelungen" is to be revived.

HOME.

MR. THEODORE THOMAS will be married to Miss Rose Fay, of Chicago, on May 7th.

THE Strand orchestra will give its first American concert at Boston on May 14th to 18th.

THE National Conservatory Trio Club, of New York, gave a *musical* at Washington, on April 16th.

HURVEY D. WILKINS is giving a series of organ recitals at Rochester. The fifth took place on April 19th.

A SEASON of ten nights of German Opera was given at Boston, beginning with "Tannhäuser," on April 7th.

MISS AGNES HUNTINGTON has signed a contract for a tour in America next autumn. She will appear in "Paul Jones."

MISS ADELÉ AUS DER OHE sailed for Europe on Saturday, April 26th, after a most busy and successful American season.

MRS. LOUIS MASS has been invited to play her late husband's piano concerto before the M. T. N. A.'s convention to be held in Detroit.

THE Hindel and Haydn Society of Boston celebrated its seventy-fifth anniversary by a festival held in that city during the week beginning April 6th.

THE Bridgeport (Conn.) Choral Society, Mr. S. S. Sanford conductor, performed Rossini's "Stabat Mater" and Gonnod's "Gallia," at its recent concert.

AFTER a successful tournee through the Western cities, young Otto Hegner gave a farewell concert in New York, on April 23d. He sailed for his Swiss home on the 24th.

MR. GUSTAV HINRICHS intends giving a season of English opera in Philadelphia during the summer. Weber's "Oberon" and Balfe's "Satanella" will be added to his former repertory.

THREE Von Bülow recitals were given in New York, during the first week in April. After his tour through the principal cities he will conclude his New York series of recitals with another, on May 1st.

A SEASON of opera in English will be given at New York, beginning on May 26th. Miss Sophie Traubmann and Signor Tagliapietra will be among the singers, and the company is to number over one hundred persons.

MR. CONRAD ANSGORE, the pianist, assisted by Theodore Thomas and his orchestra, and Mr. Rafael Joseffy, gave an orchestral concert at Steinway Hall, on April 15th. The occasion served to introduce his new symphony "Orpheus." Mr. Ansgore also performed Brahms' first piano concerto.

MR. G. H. WILSON, the musical editor of the *Boston Traveller*, will have the seventh volume of his *Music Year-Book* ready about May 20th. In its 150 pages it gives the musical occurrences of the larger cities of the United States and Canada, besides the new compositions and a table of first performances.

CINCINNATI will have its ninth biennial musical festival from May 20th to 24th. Mr. Theodore Thomas is to conduct. Among the soloists are Messrs. Edward Lloyd, the English tenor, and Emil Fischer. Saint-Saëns' "Le Deluge," Bach's "Saint Matthew's Passion," and Verdi's "Requiem Mass" are among the works to be given.

MR. RAPHAEL JOSEFFY will give a piano recital before the Music Teachers' National Association's convention, held in Detroit next July. An extra concert will also be arranged in Detroit at that time, in which Theodore Thomas and his orchestra, and Mr. Joseffy will participate, the latter to be heard in Brahms' second piano-forte concerto.

VLADIMIR DE PACHMANN gave three Chopin recitals on April 7th, 8th and 9th, an orchestral concert on the 11th, at which he played the Chopin F minor concerto, and Mme. de Pachmann made her New York debut in Liszt's E flat concerto; also three supplementary concerts, at the last of which he performed compositions by Bach, Beethoven, Schumann and Henselt.

STEINWAY Hall, since its erection in 1868 the most popular of concert rooms in New York City, is to be transformed during the coming summer into rooms devoted to warehouse purposes. The smaller hall only will be retained for piano recitals and chamber music concerts. All the great artists, singers and instrumentalists have been heard in Steinway Hall, and its acoustic properties were perfect.

"JERUSALEM"

THE FIRST PERFORMANCE.

It is pleasant to be able to record so notable a performance in every respect as that of the first production of Dr. H. A. Clarke's new oratorio, "Jerusalem," by the Philadelphia chorus, at the Academy of Music, April 24th. Once more it has fallen to the lot of Philadelphia to be the home of a musician who has proved himself in the foremost rank of American composers. Nay, it is our opinion that Dr. Clarke has won for himself an honorable place among the greatest oratorio-composers of all time. With fine literary discrimination he has chosen the most appropriate words from the Bible for the development of his theme, which is full of dramatic possibilities, not, it is true, of that kind in which individuals are the dramatic personae,—for, like the Messiah, there are no characters in this oratorio.

The dramatic force is owing to the wonderful power with which the poets of the Bible personified their ideas: thus, the dramatic play is between ideas clothed in metaphoric, intensely picturesque language, instead of between individuals. And this, we thoroughly believe, is the only sort of dramatic form in words which is capable of the highest musical setting. Unhampered by the finiteness which always attaches itself to the individual, the music can soar to the divine height toward which *idea* aspires. To say that Dr. Clarke has, in this case, composed music which not only corresponds to the atmosphere of the words, but is an ideal interpretation of them, is not to say too much. The effect is everywhere enhanced by the orchestration, which in its skillful management shows the touch of genius.

Although the oratorio is divided into only two parts, the first part naturally redivides itself into two contrasted halves, treating of the material prosperity of Jerusalem, and then of the Captivity. It opens quietly and impressively, with a few chords for full orchestra, followed by a short bass recitative, when the violins come in with a rushing accompaniment, in the midst of which the full chorus bursts forth in long sustained notes, with the words, "Great is the Lord." In the whole of this chorus the voice parts are comparatively simple, while the orchestration is very full and effective. After this

chorus comes another recitative for bass, followed by a lovely aria descriptive of the beauty of the situation of Zion: quiet and melodious all through, it works up into a climax at the end, which is capped by the exultant march choros, "Walk about Zion." There is almost a barbaric grandeur about this chorus, with its trumpet blasts and its steady march rhythm; its very exaltation seems a forecast of the desolation which is shortly to follow. In the next number, a sextette, Dr. Clarke has shown the enviable capability of being profoundly contrapuntal at the same time that he is interesting. It is, perhaps, a trifle too long, for the degree of intellectual attention necessary to follow, for any length of time, the continuous motion of six voices is something not possessed by many. This would, however, not be noticed so much if it were not followed by another chorus, which, although in itself a fine composition, produces just here the effect of too much solidity. The turning point is reached at the conclusion of this chorus; the alto in a mournful recitative announces, "But Israel forgot God their Saviour." Then after an agitated introduction on the orchestra the soprano sings a wonderfully dramatic solo to the words beginning, "Hear, O Heavens," which leads directly into a furious chorus in fugue form, "Behold, I bring Evil upon Jerusalem." The way in which the theme is managed in this chorus shows what a wonderful facility in contrapuntal writing Dr. Clarke has. After it has gone through all possible variations in imitation and inversion, toward the end it is heard in augmentation in one voice at a time, while the other voices are rushing on with the theme in its original form. The effect of the whole choros is of relentless power unminged with pity. The dramatic interest increases from here to the end of the part. The fierce anger of the Lord is shown in a bass solo with a peculiarly effective accompaniment, the most striking point of which is, that nearly all through it is heard a low roll on the kettle drum, breaking into crescendo passages, in which wood instruments play ascending chromatic scales. The choros, "By the Waters of Babylon," following this solo, is perhaps the most beautiful one in the first part. The melancholy theme which is given to the voices is made more so by the sobbing of the orchestra. But the very depths of woe are reached in a soprano solo with male chorus, in which the words "We are brought very low" are joined to a musical phrase as simple and as expressive as the words. This is another turning point. The tenor announces in a recitative the mercifulness of God, and follows it with an exquisite solo to the words "Who is a God like unto thee."

The character of the music in the second part is quite different to most of that in the first part; a God of power has given place to a God of love, material grandeur to spiritual grandeur, a change which the music subtly but distinctly emphasizes. We have not space here to mention all the beauties which struck us; it is, in fact, impossible, in one hearing, to form an opinion of the comparative merits of the different numbers. All we know is that beautiful and varied melodies and rich harmonies follow each other in such quick succession that we are positively bewildered with the feast of sound. One point, however, which we especially observed, was that there is not in a single one of the choros or the solos an anti-climax; the interest always increases from the beginning to the end; and what is true of the parts is true of the whole. The interest increases from the beginning until what seems to us the perfection of spiritual beauty in music is reached in the unaccompanied quartette, "Eye hath not seen, ear hath not heard." This is followed by the final chorus and tenor solo, "The New Jerusalem descends," which is a fitting and dignified close, with no trace of the almost barbaric splendor of the choros near the beginning; growing gradually more quiet toward the end, it finally dies away pianissimo; the choros, unaccompanied, sing the words, "Even so, come Lord Jesus," to the simplest major chords, and softly the full orchestra plays the closing chords. The effect of this quiet ending, so different to the time-honored fugue with which the oratorio of the past has usually ended, is marvelous. The God of Love has been—made manifest, and only

music's most simple means can give adequate expression to the grandeur of the idea.

A word should be said about the performance, which, though somewhat lacking in finish, was, on the whole, wonderfully good, especially in view of the fact that it was a new work and a difficult one to sing. The balance between the parts was not as perfect as one could wish; the brass was at times too loud, while the chorus might easily have been larger, to advantage; but it is almost hypercritical to mention defects so small when there was so much to be praised.

Mr. Hopkinson, the bass, was hardly up to his solos, which require a voice of heavier calibre; the soprano, Mrs. Ford, was fairly good, while Mr. Anty, tenor, and Mrs. Osbourne, alto, sang with much taste and feeling.

FRANK BARR.

LECTURE-RECITALS.

Among the notices which have been crowded out is that of the Lecture-Recital, given in March, by Mrs. Mary Gregory Murray, before the New Century Club of this city. Mrs. Murray, who is a pupil of William Mason, and well-known as one of our leading pianists, belongs to that happily increasing class of musicians who recognize that piano-playing relates to the art of music, and not to the practice of gymnastics. This is worthy of mention, because there have been periods in contemporary history when music has had much the better of music, and the piano has been a parade ground for fingers. Possessing great talent as a reader and player, with a brilliant and musical touch, Mrs. Murray is one of the artists who are never satisfied unless they truly interpret. To this temperamental skill is merely a means, and the highest ambition is to render perfectly and with clear understanding the intention of the composer. The brain dominates technique, the ear compels the open sesame to the secrets of melody and harmony. The lecture was illustrated by compositions chosen both because of fitness and familiarity, and was a broad claim for the superiority of melody over harmonic contrivances, and charlatan combinations. Mrs. Murray has an animated, easy delivery. The lecture has since been repeated to a large audience in Allentown, Pennsylvania, and will be given in this city again this month.

[FOR THE ETUDE.]

WHO CAN STUDY MUSIC WITH A HOPE OF SUCCESS?

BY CHARLES W. LANDON.

How can we know that a person has enough taste or talent to study music with a hope of success? This is a question which the teacher has often asked of him, and he must give an honest answer, remembering that it is better to tell the exact truth at first than to face a failure later on, which failure would imply falsehood on the teacher's part.

Marx says: "He that feels pleasure in music, may with confidence devote as much time and labor to it as circumstances will allow. So long as it is a labor of love with him, it will be a labor of profit also, and every one will be led so far as his sincere but unalloyed pleasure in music calls him. The taste of the individual is worth cultivating in proportion to the pleasure felt by the individual in the art itself." But Bacon says: "Choose the life that is most useful, and habit will make it the most agreeable."

But to give a more practical answer, any one who can sing, even a little, can learn to play successfully; but the ability to sing is not necessary, for he who enjoys music, and can perceive difference enough in tones to enable him to say if the piece was fast or slow, and/or gay, pleasing or unpleasing, can learn to play.

Fashion has much to do with the desire to learn music, but the teacher can test the candidate's amount and quality of taste by playing (not singing, for the words might influence him instead of the music) two or more pieces, in as many different styles, and questioning as to which piece he likes best, the faster or slower, which was brilliant and gay, and which sombre and slow.

While music has not been common in the family, the pupil learns more slowly at first; such pupils need all of the teacher's patience and skill in keeping them interested and advancing, and for his reward, many times; in the end they will be his most brilliant pupils.

Some pupils, who have taken lessons of other teachers, will claim to hate music; these need to be questioned and tested closely to find if their dislike of music is a lack of taste, or from an uninteresting course of study coupled with poor teaching, or, if it is from the necessary drudgery of the first few months of practice, while brain and hand are gaining necessary skill for playing interesting music. Here is where the good teacher can make the rugged path smooth and inspire the pupil with ambition.

Many times, the pupil's dislike of music is unqualified laziness, a simple hating of work and study; this class is hard to deal with; they must be interested as much as possible. Sometimes irony and sarcasm will start them into better work. Lazy people are never sensitive, so make the sarcasm cutting and keen.

The natural endowments of him who would make music teaching a life work, must be of a higher order than those of the amateur. He must appreciate the best music; his ear must be true in intonation and sensitive as to quality of tone; he should have an innate feeling for time, rhythm or the measured flow of music. Other necessary qualities of mind and heart are, a dramatic talent, a deep emotional nature, sensitively strung nerve, a strong imagination, unbounded enthusiasm for music, a gift for technic and touch, brains, patience, and an ambition to excel, a love of hard work, and, not least of all, a Christian character. To these rare qualities of heart and brain, he must have an unconquerable desire to follow music as his life's work, not from its imagined ease or its being a pleasurable occupation, or for the money made by it, but because he feels that he cannot help himself, for the very love of the art which impels him onward.

MOVEMENTS OF NERVES AND MUSCLES IN PLAYING A PIECE OF MUSIC.

SCIENCE, says Sir James Paget, will supply the natural man with wonders uncounted. The author had once heard Mile. Janotha play a presto by Mendelssohn. She played 5596 notes in four minutes and three seconds. Every one of these notes involved certain movements of a finger, at least two, and many of them involved an additional movement laterally as well as those up and down. They also involved repeated movements of the wrists, elbows and arms, altogether probably not less than one movement for each note.

Therefore, there were three distinct movements for each note. As there were 24 notes per second, and each of these notes involved three distinct musical movements, that amounted to 72 movements in each second. Moreover, each of these notes was determined by the will to a chosen place, with a certain force at a certain time and with a certain duration. Therefore, there were four distinct qualities in each of the 72 movements in each second. Such were the transmissions outward. And all those were conditional on consciousness of the position of each hand and each finger before it was moved, and by moving it of the sound and the force of each touch. Therefore, there were three conscious sensations to every note.

There were 72 transmissions per second, 144 to and fro, and those with constant change of quality. And then, added to that, all the time the memory was remembering each note in its due time and place, and was exercised in the comparison of it with others that came before. So that it would be fair to say that there were not less than 200 transmissions of nerve force to and from the brain outward and inward every second, and during the whole of that time judgment was being exercised as to whether the music was being played better or worse than before, and the mind was conscious of some of the motions which the music was intended to inspire.

THE editor desires to call special attention to a circular printed in this number of the ETUDE, calling attention to the publication of the famous lectures of the late Karl Merz, of Wooster, O. They contain a gold mine of instruction and information. No musician can afford to be without them. We shall publish one of the lectures ("Genius") in the ETUDE. We predict that everybody who reads this lecture will eagerly subscribe. The widow will receive all the profits that accrue. Certainly musicians will take pride, therefore, in subscribing.

WORTH REPEATING.

[Under this Department will appear articles that have been in print, and are worthy of repetition. They will be placed to reach the contributions from our readers, from resources outside of the back numbers of THE ETUDE.]

ON THOROUGH STUDY.

TALENT alone does not make a musician. A musical organization does not necessarily bring with it a desire for work or knowledge. Proficiency does not give all the strength to ascend Parnassus' Heights; nor can the sacrifices you may be willing to make for music be measured by your love for it. *Thoroughness in your study* is the great conquering weapon in the pursuit of music. It implies all the requisites for the high attainment, ambition, energy, perseverance, enthusiasm, love, etc.

Without these, talent will only be a fruitless aggravation; without it nothing real will ever be accomplished; for the lack of it, music is willingly laid aside as a good riddance when the teacher's influence is withdrawn.

Why is it that the study of music is often begun when the lip still lingers on the lip, and is continued steadily on till full maturity has set in, and yet no satisfactory results are obtained; no real pleasure for performer or listener? Superficial study could answer for an untold amount of needless weeping of the Muses.

What can be more saddening to a parent than to feel that her child's course is drifting toward negligence, frivolity and mediocrity? What ought to fill the pupil's heart more with shame than for him to be conscious he is doing more to himself as a student by the superficial skimming, snatching at scraps of knowledge than by the

What can be more destructive to the building up of a good character than to trifle with one's self? How can a person feel that self-respect he should, when he allows indolence and indifference to hold sway, where industry and earnestness should rule.

To be anything but thorough means a waste of existence, of life, of all. Thoroughness is synonymous with greatness, nobleness, respect, esteem, usefulness and renown, while superficiality is crushing, belittling, narrowing, ignoble and contemptible. Who ever became great by forming habits of carelessness and indolence, and where is there any worthy person who is not thorough in what he undertakes? The trifler, like the "lame and laggard," is pushed to one side in this age of progress. The easy-goer and the good-natured fool are driven from the field of action, down to the lower haunts and positions in life, by the energetic, driving and determined men of the day. The student of to-day, to undertake and prosecute, year in, and year out, any occupation they know in their hearts they care nothing for, is worse than treason, false love and hypocrisy. It is a sin against one's self to neglect doing everything we have to do with all our might, heart and soul, to do it with love, earnestness, enthusiasm and spirit, we are lowering ourselves among mere machines, mere automatic apparatuses.

Look about on nature. What earnestness, and faithfulness, and thoroughness do we find? Man only does his work half-way. Man only degrades his gifts. Man only misuses his power. He is the only trifler in all nature.

See the bee; with what deadly earnestness he flies swiftly by you? The deer-bound prunes his prey till he drops down dead. The birds warble their joyous songs in the morning, when a drowsy stupor still possesses all mankind. What a lesson in faithfulness and industry is the noble horse and lusty steer?

Our prayer and daily cry should be not for more talent, for greater advantages, nor for more time, but for a determined purpose, for an oneness of aim, for a soul lit up with fiery earnestness, for undying zeal, for the courage to stand and battle till the foe lies crushed beneath our feet.

What a lesson can be gathered from the germination of a seed; how uniformly the germs obey their destiny? However carelessly a seed may be set in the ground the germs which form the root, and that which is the architect of the stem, will seek their way—the one to light the other to darkness—to fulfill their duty. The obstruction of granite rocks cannot force the rootlet upward nor drive the leaflet downward. They may kill the germs by exhausting their vital powers in an endeavor to find their proper place in the soil, but the seed will break its single blade of grass do ought but strive to fulfill the end for which it was created. Would that man were equally true to the purpose of his existence, and would suffer neither the rocks of selfishness nor the false lights of temptation to force or allure him from duty to his God.

To return to the study of music, the more direct application to piano playing: There are numerous temptations for wrong-doing in the study of the piano that make it very difficult to escape contamination. Here are some of the things that breed carelessness and bad habits. The enormity of the work to be done is appalling and bars the idea of ever accomplishing the whole thoroughly. If a thoroughly artistic pianist is not conversant with Horace's Odes, nor is not given to quotations from the Koran, he can, at least, have the sympathy

of mortals, because his art has completely absorbed all his vital force; he has had to bury himself in his art and shut out all else in order to reach his high artistic standard. Music is a growth, and a very slow one at that, and the cramming process will surely result in future musical bankruptcy, when all must be begun over. The desire to shine in public destroys all real natural growth. A student should not appear in public until he has accumulated considerable technique, until he can be tolerated, be listened to, until habits are formed, or until some degree of individuality has shown itself. Preachers do not go out to preach until they can, at least, read readily and not stammer. Lawyers do not appear in public and try cases when they ought to be silent listeners to others. The ill-concealed desire to shine in public is ruinous to thorough work; besides, that ought to be an aim, the anticipation of which should inspire thorough work.

The manner in which music is taught and studied is all-important. If the teacher drives and is over anxious; works for temporary effects or builds upon sight alone than a solid technical basis; if the principles used in playing are not attacked boldly; if the pupil is fed on namby-pamby, is a dach kind of music; if there is no system, no exactness, no aim, no end; and, then, if the scholar carries on a feeble, sickly mode of study; if music is pursued for aught but the love of the art; if false notions prompt its study; if it is only carried on because it is begun and no fit opportunity is offered to get out of it honorably—then music is a failure, a robbery of life, a murderer of time, a destroyer of the beautiful and a dangerous occupation, and, above all, a useless waste of money.

When we see how music is taught and studied, there cannot be else than dissatisfaction at the end. No wonder the Muses are neglected after the school days are over; no wonder that graduation comes to the relief of the weary student; no wonder that matrimony strikes dumb the once noisy piano; no wonder that the mother intimates humbly, with considerable sadness in her tone, that she once studied music. No one would ever have known it had she not said so. So the conclusion of the whole thing is—let us prosecute our work thoroughly. Let us attain a height that will reflect pride on us. Let us obtain a possession that we will always hold dear. Let us strive to surpass our previous effort. Above all, let the love of true art be your guide. Search for the truth; then you will have an accomplishment that you will carry beyond the four walls of the college; that will not cease with matrimony, nor be discontinued with the teacher's visits.—T. PRESSES.

THOUGHTS ON PIANO PLAYING.

BY FRED. WIECK.

THE age of progress announces, in piano-playing also, a "higher beauty" than has hitherto existed. Now, I demand of all the defenders of this new style, wherein is this superior beauty supposed to consist? It is useless to talk, in a vague way, about a beauty which no one can explain. I have listened to the playing—no, the thrumming and stamping—of many of these champions of the modern style of beauty. I have come to the conclusion, according to my way of reasoning, that it ought to be called a higher,—quite different, inverted beauty,—a deformed beauty, repugnant to the sensibilities of all mankind. But our gifted "Age of the future" protests against such cold conservatism. The period of piano fury which I have lived to see, and which I have just described, was the introduction to this new essay, only a feeble attempt, and a preliminary to this piano future. Should this senseless raging and storming upon the piano, where not one idea can be intelligently expressed in a half-hour, this abhorrent and rude treatment of a grand concert with its accompaniment of right misuse of both pedals, which puts the hearer into agonies of horror and spasms of terror, ever be regarded as anything but a return to barbarism, devoid of feeling and reason? This is to be called music! Music of the future! the beauty of the future style! Truly, for this style of music, the sensibilities must be differently constituted, the feelings must be differently constituted, and a different nervous system must be created! For this again we shall need surgeons, who lie in wait in the background with the threat improvers. What a new and grand field of operations lies open to the new age! How many new counters, who are sensible to the plainest truths, and who fill humanity with horror. Political excesses have hardly ceased, when still greater ones must be repeated in the world of music. But comfort yourselves, my readers: these isolated instances of madness, these last convulsions of musical insanity, with their more or less arrogance they may be proclaimed, will not take the world by storm. The time will come when no audience, not even eager possessors of complimentary tickets, but only a few needy hirelings, will venture to endure such concert performances of "the future."

The tone, which are produced with a loose wrist are always more tender and more attractive, have a fuller sound, and permit more delicate shading than the sharp tones, without body, which are thrown or fired off or

tapped out with inextinguishable rigidity by the aid of the arm and forearm. A superior technique can with few exceptions be more quickly and more favorably acquired in this way than when the elbows are required to contribute their power. I do not, however, censure the performance of many *virtuosos*, who execute rapid octave passages with a stiff wrist; they often do it with great precision, in the most rapid tempo, forcibly and effectively. It must, after all, depend upon individual peculiarities, whether the pupil can learn better and more quickly to play such passages thus or with a loose wrist. The present style of bravura playing for *virtuosos* cannot dispense with facility in octave passages; it is a necessary part of it.

I will now consider the use of loose and independent fingers, in playing generally; i. e., in that of more advanced pupils who have already acquired the necessary elementary knowledge. The fingers must be set upon the keys with a certain decision, firmness, quickness, and vigor, and must obtain a command over the keyboard; otherwise, the result is only a tame, colorless, incoherent, immature style of playing, in which no fine *portamento*, no poignant *staccato*, or sprightly accentuation can be produced. Every thoughtful teacher, striving for the best result, must, however, be careful that this shall only be acquired gradually, and must leave it to a constant regard to individual peculiarities, and not at the expense of beauty of performance, and of a tender, agreeable touch.

Expression cannot be taught, it must come of itself. But when are we to look for it? When the stiff fingers are fifty or sixty years old, and the expression is imprinted in them, so that nothing is ever to be heard of it? This is a widespread delusion. Let us look at a few of those to whom expression has come of itself. X. plays skillfully and correctly, but his expression continues crude, cold, monotonous; he shows too pedantic a solicitude about mechanical execution and strict time; he never ventures on a *pp*, uses too little shading in *piano*, and plays the *forte* too heavily, and without regard to the instrument; *crescendo* and *diminuendo* are inappropriate, often coarse and brought in at most ungracefully, as his *ritardandi*! they are tedious indeed! "But Miss Z. plays differently and more finely." Truly, she plays differently; but is it more *finely*? Do you like this gentle violet blue, this sickly paleness, these roned falsehoods, at the expense of all integrity of character? This sweet, embellished, languishing style, this *rubato* and dismembering of the musical phrases, this want of time, and this sentimental trash? They both have talent, but their expression was allowed to be developed of itself. They both would have been very good players; but now they have lost all taste for this ideal, which invests itself in the domain of truth, beauty and simplicity. If pupils are left to themselves, they imitate the improper and erroneous easily and skillfully; the right and suitable with difficulty, and certainly unskillfully. Even the little fellow who can hardly speak learns to use ungraceful, abusive words more quickly than the fine, noble expressions. What schoolmaster has not been snarped at this facility, and what good aunt has not laughed at it? But, you say, "It is not right to force the feelings of others!" That is quite unnecessary; but it is possible to arouse the feelings of others, to guide and educate them, without prejudicing their individuality of feeling, and without restraining or disturbing them, unless they are on the wrong path. Who has not listened to performers and singers who were otherwise musical, but whose sentiment was either ridiculous or lamentable?

FOR SALE.—The following piano works, finely bound in half morocco, will be sold at a great sacrifice. The copies are almost new, and will be sold for about what it cost to bind. The works are all in the celebrated *Cotta* edition, and every one complete. The price here given is the retail for the unbound. We will sell the books for one half of the prices here given, namely, for Clementi Sonatas, and Other Pieces for Piano. Edited by Dr. S. Lebert. In two vols. Each \$3.00.

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Weber Sonatas and Other Pieces for Piano. Two vols. Vol. I, \$2.00; vol. II, \$1.50.

Address THILLIE, care of Etude Office.

We beg to state that the estate of the late Karl Merz consists principally in a very valuable library, which is for sale; everything touching upon music can be found; many works are nearly three hundred years old. If you desire a complete catalogue of said library, address Johannes Wolfram, Canton, O., who has charge of the library, and who will cheerfully give all information on the subject.

A truly inspired artist always plunges into his work with enthusiastic abandon.—Wagner.

ONE-SIDED SPECIALISM IN PIANOFORTE PLAYING.

Upon close investigation we discover that the art of piano playing, like every known science, is susceptible of a vast number of subdivisions. Hence there will easily arise specialties of talent, and consequent specialties of practice. The slipping into a rut becomes therefore very easy, indeed, and, like all other faults, painfully easy. The famous aphorism, "Eternal vigilance is the price of liberty" might easily be transferred to the art of music and cast in this form: "Symmetrical artistic power is reached by labor, and preserved only by constant watchfulness."

The prominent features of piano specialism may perhaps be grouped in three forms, namely, runs, melodies, and what, for lack of a better name, we may call the colossus. Now we hear a pianist who has extraordinary evenness, dexterity and lightness in the finger hammers. The consequence is that his runs are pearly, his arpeggios rippling, and while he does nothing else particularly well, those are so conspicuously excellent that we applaud rapturously, and all his pupils run to the pearly and the rippling. Every performance from their hands is a fountain or a brooklet, a cascade or a summer shower; the watery affinities of the piano are exhausted, and after a while become tiresome. The next time we hear a player who has caught the idea that the piano, despite its natural defects, can be made to sing, and with him everything is tune, tone, song, melody, all the time melody, nothing but melody. It is true, his cantabile is full of feeling, always distinct, and of the most graceful contour, and yet, the instant you take him out of Mendelssohn's "Songs without Words," or the adagios of Beethoven, and music of the like species, he is clumsy or inadequate. In the third place we find, what is unfortunately much more common in our stormy and stressful days, what I have termed above the colossal player, that is the man whose technique lies chiefly in octaves, chords, and skips. With these he astonishes the eyes as well as the mind, and sometimes makes the ear and heart of the listener grieve. But whatever else is done he is sure to give you all the sledge-hammer effects of the instrument, and make a piano concert room a kind of idealized blacksmith shop. If the pearly player may be called the Naiad of music, the tuneful player the Apollo of music, we will give this man the title of the Vulcan of music. He forges noise and thunderbolts without limit. But let us be cautious; never should we speak of either of these special talents with scorn or contempt. True art exhausts the whole round of emotional expression, and the great artist should not only be able to pearl and ripple, not only able to sing and chant, not only able to thunder and crash, but to do each and all in their appropriate place, for art is the exact analogue of life, and as the soul is full of varied mood, and changeable as the sky or the weather, so must the pianist have the power of varying his expression to every imaginable kind of tone and technical combination. If one has a very special gift in any one of these directions, it may be best that he should establish himself upon that specialty as a centre, and yet it would be very foolish for any artist to play nothing except one little narrow round of compositions. But should the student attempt all these things? Most emphatically, yes. The study of pianoforte art is exactly like a collegiate course. It may be that in future life the student will become a mathematician, a linguist, or a philosopher, but during the years when his faculties are being elicited or drawn out of him, that is literally educated (e-due-ated), he must apply his mind to every known subject, that its real qualities may be ascertained with certainty. He may be a poor Latin scholar and a brilliant orator, he may be a quick and keen mathematician but a weak philosopher, he may have an acute and subtle mind for abstract thought, and have a contemptuous indifference to physical science, but whatever his peculiarities may be he must test his mind on all sides with the entire circle of sciences.

JOHN S. VAN CLEYE.

Send for our special offer on seven new works now in press.

NEW PUBLICATIONS.

MANUAL OF MUSIC. Manual Publishing Co., Chicago.

One of the most interesting and important musical works issued from the American press is Mr. W. M. Derthick's "Manual of Music," an imposing volume of over 600 pages, sheet music size, elegantly bound, and embellished with full-page photographic portraits of about fifty leading musicians and composers of all times and schools. The author of the work, recognizing that only a few of the many who are interested in music could afford to possess or find time to utilize an extensive musical library, conceived the idea of a work containing the most practical and necessary information hitherto scattered through many expensive volumes, thus affording to many at a remarkably low price the advantages of higher musical instruction otherwise not available except to the favored few. He devoted about three years to the preparation of the work and then formed a fortunate business connection with a prominent publishing house, which having large capital and excellent facilities enabled him to bring it out in the splendid style which the plan called for. The plan grew as he thought it over and became more thoroughly acquainted with the needs of the musical public, and various practical elements were added one after another.

In its present form the Manual consists of a concise and well-written history of music, extending over the entire course of the history and equal in contents to a volume of considerable size. This deals with the general narrative. Connected with the historical parts of the work, and in fact preceding them in order of conception, are six magnificent historical charts, double page in size, printed in colors, each one containing a vast amount of information, presented with singular lucidity and completeness. The charts are the most original feature of the work, also the most valuable. The intelligent conception is extremely creditable to Mr. Derthick, as also is the amplitude of information shown in the execution of them.

There are fifty individual biographies, occupying about twice as much space, comprehending the principal musicians from Bach and Handel down to the leading musicians of the present time, which with the accompanying portraits are presented in strictly chronological order, thus preserving the succession and sequence of musical characters and events, and showing what each composer contributed in his time to the development of music.

Following the life of each composer are carefully written analyses of his most characteristic works, which have for their object to show the gradual evolution of the various forms from incipient conditions (for instance the Sonatas of D. Scarlatti and C. P. Bach) to the works of Beethoven and contemporaneous composers. These analyses, of which there are about 150, further aim to treat the structural characteristics, technical requirements and the imaginative or emotional elements of the different works analyzed. They are the work, we understand, of several prominent musicians, and while all are competent the style naturally differs. Quite a number were prepared by Mr. W. S. B. Mathews, who also wrote an introduction signed by his name. Among his analyses may be mentioned those of Dussak's works, Emanuel Bach's, several pieces of Gottschalk, Thalberg, and a few others. It is also understood that Mr. Mathews prepared a few of the forms of summarization in the later charts, showing the present tendency in the various departments of musical effort, including the opera, oratorio, piano and organ music, the orchestra and violin. These small analyses, however, in no way detract from the originality of Mr. Derthick's conception, since they had for their sole task that of carrying out minor details of his original conception.

Following the analyses are characteristic specimens of musicians' works, introduced for the purpose of artistic and historical illustration. The examples were photographically reproduced from the best foreign editions.

That the terms of commendation here awarded this singularly comprehensive work are not too liberal, the astonishing array of testimonials lately received from the most distinguished names of the musical profession, especially those of New York and Boston, amply corroborates. Among those who have given the work their unqualified commendation are such names as those of Dr. Wm. Mason, Dudley Buck, A. R. Parsons, Samuel P. Warren, S. B. Mills, H. W. Green, Alexander Lambert, E. M. Bowman, S. N. Penfield, Clement Tetedoux, and many others, including the leading musicians of Boston.

The appearance of this elaborate work and its already large circulation forms a most encouraging fact to musical authors and lovers of musical progress, for it shows that musical works can be sold extensively, if sufficiently meritorious, and that there is a most decidedly favorable light upon the essential nature of the public appetite for musical information of a solid and reliable character. The influence of the Manual cannot be otherwise than promotive of a wider scholarship and a broader conception of the art and practice of music. It is also a pleas-

ing circumstance, which no liberal-minded person will begrudge him, that the Manual is in a fair way to make its author and part proprietor, if not a rich man, at least above pecuniary anxiety.

The work is published by the Manual Publishing Co., 415 Dearborn St., Chicago, and is sold only by subscription.

COMMISSIONS TO TEACHERS ONCE MORE.

BY J. C. FILLMORE.

THERE is one point related to this subject, lately discussed in the columns of *THE ETUDE*, which needs to be brought out much more fully and clearly. That is the fact that thousands of hard-worked and conscientious music teachers are plying their profession in small towns where there is no music store whatever. They cannot, if they would, send pupils anywhere to get the music they need. They are really obliged to furnish it themselves. Now, is it required in good morals that the teacher should sell music to pupils at a lower price than they would have to pay at the music store if there were one? If so why? I know no reason, nor do I believe there is any. On the contrary, I think I see excellent reasons why the teacher should give no discount, no matter how large a reduction he gets from the publisher.

To begin with: in order to meet the needs of his pupils he must always keep on hand a large and varied selection. Thus only can he be prepared for emergencies; for the needs of new pupils; for unforeseen changes in his plans for old pupils, due to various circumstances. He is always sure to have a certain amount of "dead stock" on hand, which he has to pay for.

Further: not only in such cases as the above, but in that of the city teacher, it is a decided advantage to the pupil that the teacher should have music on hand at the time of the lesson. When a new piece is given, the teacher can show the pupil just what the points are that are to be worked out, and make such preliminary observations as the case requires. If the pupil went to a music store and got the piece, he might spend a week's work in practicing some passages wrong. Then it would cost six times as much work to unlearn it as it would have cost to get it right to begin with. Is it nothing that the teacher has saved the pupil this? What kind of a pupil is he who grudges a teacher a commission under such circumstances; especially when he paid no more than the dealer's price for the music? The teacher often saves the pupil money, also, by his selection of better and cheaper editions than the pupil would have got unaided. Suppose the pupil had to pay a little more (as he does not) for the benefit of his teacher's judgment, where would the injustice come in?

It has been asserted that publishers charge more for their music because they have to give commissions to teachers. I, for one, doubt this. I never heard any such explanation given for high prices by any publisher. What publishers say is that the great majority of published prices do not pay. They cannot tell what will sell and what will not, and so they have to make those that do sell pay the expense of the rest. If they did put on something extra for commissions to teachers, I should not think it unjust to pupils, for the reasons given above. But the truth is, that they can afford to give and ought to give a large discount to teachers, simply because they are wholesale customers. "Business is business." What is true in every other business is true in sheet music; the larger the trade the larger the discount.

My conclusion is that teachers ought to have a discount and that they ought not to share this discount with their pupils. This is in the interest of the pupil as well as of the teacher. No pupil ought to be willing to profit by his teacher's knowledge without paying for it; still less ought he to demand such benefit gratis.

Even in his most intricate compositions, and particularly in those which express his most mysterious feelings, the artist should employ simple form in order to render his ideas clear and intelligible.—Stephen Heller.

From the bottom of my heart do I test that onesidedness of the uneducated many who think that their own small vocation is the best, and that every other is humbug.—Schubert.

A FEW QUESTIONS ANSWERED.

BY JOHN S. VAN CLEVE.

A Subscriber, St. Paul, Minn.—You ask if three or four hours would be sufficient practice for a young man who works eight hours in an office. Yes, indeed; and more than enough. Few things are more detrimental to the progress of our vast army of toiling music-ants than the carrying of these enormous loads of weary, technical practice. I am myself a sincere believer in some of the modern mechanical inventions for technique, though I trust I am not a crank on the subject, and do not expect to extract moonlight from cucumbers, like that crazy philosopher in Dean Swift's "Gulliver's Travels," but the sin of almost every piano student is over-practice rather than under-practice; we strive too much for quantity and too little for quality. I am fully convinced, by twenty-five years as a practical player, during the whole of which time I have narrowly observed and acutely analyzed all my own sensations, physical and mental, besides which, for seventeen years, I have made observations upon students of all manners of ages, temperaments and conditions, nationalities, etc., that not once in a hundred times is an hour really spent as it should be in practice. The effort of a student should be like that of a burning-glass, which concentrates the fire of the sun. You ought to practice so intensely that two hours at the piano would be an absolute exhaustion. It is true we read that Bilow used to practice three hours at a sitting, without fatigue, but that was after an enormous amount of gymnastic exercise.

I should say, for a man fully occupied during the day with brain and hand, that a steady average through the year of two hours, ranging say from one hour to three hours per day, according to conditions and the relative freshness of mind and body, would be about right. For a sensitive girl, even if she devotes herself to music chiefly, three hours average through the year is ample, and four should never be exceeded, even on the most favorable days. It is very doubtful whether any one, however robust, should average above four hours a day, occasionally running to six. Secondly, you ask whether the backache, like pains in the hands, can be benefited by practice.

Yes, and no. All physical exercise, when it produces aching, should be discontinued: the throat studies of the singer, the digital studies of the pianist and violinist. The strain between the shoulders and the small of the back, coming from piano playing and organ playing, are precisely of the same nature as the weariness from walking, horseback riding, fighting, rowing, or any other physical exercise; it is only a question as to which set of muscles is being employed. Dr. Hans von Bülow once told me, personally, that one should practice till the hands began to be hot and ache a little, but should stop as soon as the aching began to be at all disagreeable, and by no means ever continue till the aching turned into a numb indifference.

To S. H. C.—You ask how to memorize and how to overcome nervousness. Your question, though cast in the form of one, is really two very distinct and separate questions. In order to memorize, the first thing necessary is clear comprehension; the second, close attention; the third, keen analysis; the fourth, intense concentration of mind; the fifth, sufficient reflection; the sixth, daily exercise.

No mind is so dull that the inestimable power of playing music from memory cannot be imparted to it, if a sufficient number of mesmeric passages are put upon it.

Begin with two notes, or with a single measure; better still, with some short, decided phrase, which has a distinct physiognomy that fastens itself, as it were, by its own volition, upon your memory. You have undoubtedly heard those little tunes, have you not? especially in the comic operas, which absolutely haunt you; you hear them in your dreams, you walk to them next day; you get so that you positively hate them.

Do you remember Mark Twain's humorous account of his experience in reference to the "blue-trip slip for an

eight-cent fare," etc., given in one of his essays to the Atlantic, a few years ago? That is the key to the difficulty. In memorizing music there are two things chiefly to master, namely, the rhythm, and this is the way first to learn it: secure distinct, well-marked rhythms and analyze them carefully; second, the pitch of the tones, and for that purpose I recommend a long course of careful training of the ear. The child, from the very first moment that he is allowed to touch the piano, should not only be required to hear the quality of tone produced, and insist upon its being pure, liquid, and free from harsh clanging or from woody dullness, but should also be required to observe the inter-relations of tones, and be able to tell very soon a second, major or minor, a third, major or minor, a fifth, a fourth, an octave, etc., the instant it is heard. From this first training of the ear proceed, by a thorough study of musical science, to a perfect analysis of the composition.

Second, nervousness. That undoubtedly is one of the most serious evils which besets the pianist or the practical musician generally.

It may be fed by several roots, and, indeed, is always aggravated by a variety of secondary causes, but its taproot is, beyond any question, an excessive self-consciousness, or, as the phreologists call it, approbateness. The reason why you forget is that you forget the music in thinking whether the people like you, or don't like you. Steel yourself with indifference, or, rather, go to the opposite extreme—instead of chilling yourself with indifference, heat yourself to a perfect white-heat with emotional and imaginative enthusiasm for the beauty of the music. Lose yourself, and the music will then come to you. The muse always has been capricious, and demands a teetotal absorption of our whole being. You should always wake up when the applause comes at the end of your public performance, dazzled, dazed, bewildered, as from a day dream, having utterly forgotten that there was any public there, and wonder what they are clapping their hands for.

To C. R. H., Montgomery, Ala.—Your question about singing, and in all its details, must be resolved, like the former question, into two distinct answers; yet the minuteness with which you specify your symptoms interests me greatly, and inclines me to make my answer rather more full and explicit than usual. First, then, the consensus of various teachers forms, I may say, a reasonably good criterion by which to estimate whether you have a good singing voice or not.

The fact of the matter is, however, that as to the raw silk of the voice, that is, the natural gift, any one, from the child in arms to the most gray-headed critic, is a good judge. That is the reason so many people who sing wretchedly are accepted and liked, especially in non-artistic communities, by their personal friends, because the voice is beautiful though the art is inexpressibly bad. On the other hand, I have heard singers, Chevalier Secco, the tenor, for instance, who are not extraordinarily gifted with voice, but who sing with such consummate art that to any real connoisseur in the art of singing their performances are exceedingly enjoyable. Now as to your opening your mouth very wide, that is both good and bad. For certain kinds of tone it is indispensable, and if you will look at any great artists on the stage you will see them at times spread their teeth widely, yet people do not laugh, because they avoid carefully all accessory grimaces, such as wrinkling the nose, squinting the eyes, distorting the corners of the mouth, etc., etc. Ask some honest friend to tell you whether you have not acquired some of these habits, which it is almost impossible to prevent becoming automatic, for the intense physical and mental effort of practicing singing brings about a vast number of unconscious motions, just as many persons who are engaged in writing thrust the tongue between the lips without knowing it.

No person who seriously loves music, or who has any high breeding, will allow himself to laugh openly in the presence of a singer who is doing his best—he will simply absent himself from the concert. Nevertheless, the half-barbarous public is sometimes excusable for a little mirthfulness, not so much at the singing as at the absurd

contrast between the appearance and the sentiment, and especially at those little foxes that spoil the vines, those petty defects that grow up like tares among the wheat. Every great artist in the world has practiced for hours in front of a mirror, and has been passed in review again and again by some severe master of stage deportment and physiognomy. A very trifling accident will sometimes ruin a beautiful effect, as a touch excites the most majestic and rainbow-tinted bubble; for instance, you may be saying "My heart is broken!" and accidentally lay your hand three inches too low, and suggest dyspepsia by a most emphatic gesture.

You ask if you can sing with your mouth closed. Yes; or rather, I do not know whether you can or not, but I certainly know that a vast number of singers whom I have had the misfortune to hear would sound far better if they kept both their mouths closed and their throats silent. But to answer you scientifically, I will say this: there are three general timbres of the voice, though very few of the hundreds in the United States who profess to teach the voice seem really to comprehend them. These three are: first, the "bright" voice, made with the teeth wide apart and the fauces (that is, the passage way formed by the root of the tongue, the tonsils and the soft palate,) small; second, "mixed voice," made with the teeth moderately wide apart and the fauces somewhat rigid; third, the "sombre," or mellow voice, in which the teeth are close together and the fauces very widely extended.

The "bright" voice is the trumpet, the "mixed" voice the clarinet, the "sombre" voice the flute. These relative adjustments of the organs which form the vocal tube, that is, the upper section of the vocal apparatus, are extremely delicate and varied, and it is testotally impossible to give even a rough idea of them in print or by letter. The teacher must hear and must judge, by actual, audible tests, each tone as it is produced, and the pupil must practice, again and again, in the very presence of the teacher. My advice to you is not to be misled or seriously hurt by the ridicule of a few vulgarians, nor even by the occasional laughter of people who ought to know better, but first to study these three timbres with somebody who can explain it to you. If you are a teacher, then during the vacation. And secondly, put yourself through a very severe training, to weed out any facial distortions or peculiar mannerisms in pose, action, dress or general appearance, which you may have unconsciously contracted. Of course, people, ought to be absorbed in the singing, and have no right to require of us to be handsome when we sing; but the fact remains that the public does require us to look well, and especially to look harmonious with the sentiment we are uttering, and just in proportion as the public is unusual will it be exacting in these minor morals of the art. I once heard an excellent tenor in this city of Cincinnati give a feeling and graceful interpretation of Beethoven's immortal and heavenly love song, "Adelaide," but the total effect was spoiled to those in the audience who were more sensitive than others to the humorous, by his ridiculous, fat, bear-bloated figure and the gigantic elongated "O" of his mouth.

PORTLAND, ME., March 14th, 1890.

EDITOR OF THE ETUDE:—

We are glad to see that "musical" societies are beginning to devote themselves more strictly to musical as well as social advancement.

The Young Ladies' Social and Musical Society recently organized in this city (Portland, Me.) is quite similar to the society described in the *ETUDE* of November. The object of the Society is the investigation of subjects of a musical character. Our evening's programme consists of a study of the life, style and list of works of some eminent composer; several selections from the composer; questions from our query box on musical subjects, answered by each member; and some articles of interest read by the committee appointed for that purpose. One half hour is usually spent in social intercourse.

We shall be glad to hear from any society of similar objects, either through the *ETUDE* or by letter.

M. S. BEARY, Secretary,
302 Cumberland St.MRS. E. E. WYMAN, Pres.,
33 Portland St.

CHATS ON TECHNICAL SUBJECTS.

THOMAS A. MATTHEW.

The practice of the "techniques" is unfortunately not always synonymous with the practice of *Technique*. To be more lucid: Exercise practice is not invariably found to lead to the desired and expected result—executive power.

Perhaps it would not prove interesting to inquire into this matter.

The practice of technical exercises has, as it appears at first sight, two ends in view, the attainment of facility in "execution in general," and facility in the "execution in particular" of some passage form often occurring in music, such as the scale, arpeggio, etc. These only apparently separable aims, however, ultimately merge into one, and this aim is the acquirement of "technique." Now the student (and artist) does certainly, in the first place, require executive facility, for without this how can he even attempt the interpretation of any musical work? But quite outside *Technique* lies the vast domain of artistic taste. This is only to be conquered by the intimate study of music itself, and by hearing the interpretation of its great works by musicians, who at least are experienced, if not great artists.

"Artistic taste" we must, however, not confound with that *inborn predilection toward music* which this term occasionally signifies. Inherited predilection (leading to effortless concentration of mind) renders its possessor quick in arriving at the discrimination between good and bad effects from which results good judgment with regard to musical expression.

Technique, besides that side of it previously alluded to—the correct production of tone and the correct production of the notes, which involves perfect control over the muscles of the fingers—has another side, which seems more immediately a mental than a muscular problem, and this is the *mechanism of expression*, which comprehends knowledge of the various means employed, such as variations of tone, of rhythm, of legato, etc., and their correct application, which together make up musical eloquence.

Ultimately, however, all that which lies outside the department of "taste" resolves itself into *mental control over the muscular apparatus*—mental individualization of each set of muscles. This, constantly borne in mind, will induce the practice of techniques to lead with certainty to the end in view.

And if it applies to the practice of exercises, it applies equally to *all practice whatsoever*. In fact, it forms the difference between *practice* and *non-practice*. Real practice is that which tends toward increasing the power of the brain over the fingers—tends to strengthen the memory of those mental impressions which accompany each separate muscular motion.

By merely "playing through" music the musical taste may be improved, and a desire may be awakened to carry its dictates out, but not at all necessarily will *muscle-command* always follow. The technique can only be improved by the amount of mind-concentration bestowed upon it.

The whole secret of successful muscle-training may then be said to lie in the memorizing of those mental efforts from which the desired movements originate, and also in remembering the sensations accompanying each particular movement.

Hence the necessity of practicing "techniques," which, possessing no musical interest, are less likely to distract the attention from the points that are to be mastered. Hence also the absolute necessity of *slow practice*. A passage, to be played or remembered, must be thought.

A succession of muscular movements having to take place, the problem is how to store in the memory that train of mental efforts which shall cause it to occur correctly. And in this connection it will be well to remember that though "thought" is proverbially rapid in its performance, it nevertheless takes up time; nervous force indeed traveling but at a snail's pace when compared to the rate of progression of other more direct modes of "energy in a state of motion."

It would remain to be said on the phenomenon of so-called "natural execution." Endowment of this sort is proverbially not at all invariably found to be concomitant with a natural determination toward music, without which latter inheritance certainly none should apply at the portals of St. Cecilia's edifice. Those gifted with this natural execution are able to give the requisite "concentration" without much conscious effort, and as every application of "will power" means so much expenditure of vital energy, these favored ones manifestly here begin with a great advantage on their side. But those less fortunate in this particular respect must therefore try to induce this deficiency in natural endowment by endeavoring to induce it artificially; by deliberately forcing their attention, by applying their will power to its utmost extent, until they at last succeed in *thinking the fingers*; this intimate connection between brain and fingers, becoming more and more easy the longer it is persevered in, at last resolves into a habit, becomes almost as unconscious as in the case of the

inherited talent, the results brought about by means of this artificially-formed habit indeed about rivaling, and even surpassing, those obtained from the natural one, for those who so easily can succeed in doing something, nevertheless labor under the really enormous disadvantage of not being at the very onset *compelled* to train themselves in the powers of *deliberate and persistent attention*. For without the all-powerful and all-vanquishing habit of perseverance, certainly nothing worth the doing can be accomplished; without it even the most splendid endowments must run to waste.—*The Overture.*

PUBLISHER'S NOTES.

This month we have several announcements to make which are of unusual interest to teachers of pianoforte playing. It has been the desire of the publisher, THE ETUDE, from the beginning of his career, to put forth works of enduring value in the educational line, and the growth of the business has been in this direction.

We have first of all to announce that the selection of the studies of Stephen Heller is now in the process of preparation. For quite a number of years we have had this object in view, and have at last seen our way to the consummation of the work. The studies will be taken from Op. 45, 46 and 47, there will be about thirty-five in all, and will be published in one book; they will be arranged in progressive order. The work of editing will be done by quite a number of the most prominent pianoforte teachers of the country, among them such men as A. R. Parsons, Edward Baxter Perry, Arthur Foote, John S. Van Cleave, C. B. Cady, etc.; each one will do a distinct work on the selection; thus, Arthur Foote will do the pedaling, A. R. Parsons the phrasing, another one will do the fingering and the metronome marks; the rest will do the annotation. Each of the études will have a name, and a description will be given in connection with every study. We aim to make this work a model of editing. The engraving, paper, printing, will be of the highest order. Teachers can look for something exceptional in this work.

We will offer the work as we usually do, for those sending cash in advance, at about the cost of printing and paper. We are now ready to receive orders from teachers, which will be filled as soon as the work is published.

Our special offer is this. We will send the work post-paid to any one sending us cash in advance, for 40 cents. Every teacher can use at least half a dozen copies of this work during the season. Send along your orders.

We have had in the course of preparation a new work by W. S. B. Matthews, and we are pleased to announce that the manuscript of the work is completed and in the hands of the engraver. The work will serve as an introduction to the Study of Phrasing by the same author. It will be a collection of choice pieces that are selected for their unusual merit; there are thirty-four pieces in all, and not any of them will occupy over two pages in length. Here are some of the names of the pieces selected: Romance, Beethoven; Pleasant Ride, Lichner; Soldier's March, Schumann;olly Huntsman, Merkel; Sunday, by Gurliit, and quite a number of pieces by Rheinhold, Gaurhos, Spindler, Baumfelder, Kullak, etc. There will be an introduction on the object and the manner of using the work; Rudiments of Musical Form, Phrasing, What is it to Play with Expression, etc. The work will make the name of the publisher, THE ETUDE, a reputation of the author and with this description, we can readily see that the work is one of unusual value. The advertisement in another part of the journal will give additional information regarding the work. We will make the same offer on this work, as we have done with all the rest, for those sending cash in advance. We will send the work to any one who will send us 40 cents in advance of publication.

We hold the privilege of closing this offer at any time.

We made mention in our last issue of a proposed trip to Europe. We have issued a circular, offering teachers a special discount on all music purchased in Europe, including metronomes at \$2.50. The music will not be delivered until about September first, in time for the fall teaching; it is an evident advantage to place a considerable order now.

Send to us for a circular and other information, which will be sent on application.

By the advertisement in another part of this journal, the readers of THE ETUDE are informed that the unpublished works of the late H. Carl Merz will soon be placed upon the market. H. Carl Merz was a devoted his best energies to the lecture field; he has written in all forty-four lectures which have never appeared in print. We will publish as a serial a few of these; we will begin with the one called "Genius." The titles of some of these lectures are: Of interest to the readers of THE ETUDE—Head and Heart, Woman and Music, The Beautiful Music of Nature, Sanctity of Music, Advice to Students, Imagination and Expression—with quite a number of great composers, such as Mozart, Haydn, Beethoven, Chopin, etc. The profits of the

work will go to his widow. The work in itself will be one of the most valuable to musical literature. The price placed for the book is exceedingly low, as it will contain between three and four hundred large pages. There will be no deduction made on this work, on account of the object for which it is published. We are now ready to book orders to any of our readers for \$1.50.

The editor and publisher hope that the advance subscribers to "Matthews' Twenty Lessons to a Beginner" will exercise the grace of patience as far as possible. The preparation of the work has been delayed, in consequence of the introduction of several novel ideas, which did not at first assume a satisfactory form. The work is now almost entirely ready, and the advance copies will probably be mailed before the next issue of the ETUDE. However, up to June 1st, we will send the work to all sending in advance 50 cents in cash. This includes postage.

TESTIMONIALS.

Mason's "Torch and Technic" is highly appreciated. Nothing in this line has pleased me better.

IDA L. McWHORTON,
Ithaca, N. Y.

Esteemed Sir:—We have carefully examined "Torch and Technic," and give it our hearty approval. While recognizing its many admirable features, we cheerfully recommend it to all musicians.

SISTERS OF ST. JOSEPH.

THE ETUDE has become a necessity with me, and it is with growing interest that I have noticed its steady improvement. Yours in the work,

F. D. BAARS.

I find "Lessons in Musical History," by J. C. Fillmore, just what I was wanting for my pupils. I think, as a text-book, it is admirable, and supplies a long-felt need among students and teachers of music. I shall endeavor to encourage its use as far as I am able.

Yours respectfully, MRS. B. F. D. HAZEN,
Mt. Carroll (Ill.) College.

MILWAUKEE, WIS., March 8th, 1890.

J. H. HOWE, Esq.:—Dear Sir:—You ask my opinion of your "Pianoforte Instructor," a copy of which you have kindly forwarded to me. I have no hesitation in stating that I consider it one of the best works of its kind I have ever seen. It contains an enormous amount of valuable information, which is so clearly expressed that it must be intelligible to all. In the course of progressive instruction provided, it is in all respects admirable. Wishing you all the success you have earned by your well-directed effort, I am yours truly, FREDERIC ARCHER.

BALTIMORE, MD., Feb. 2d, 1890.

MR. HOWE:—Dear Sir:—Having examined your "Pianoforte Instructor," I take pleasure in praising and recommending it very warmly. I find your work comprehensive, clear, useful and very valuable to teachers and students. Yours truly, RICHARD BURMEISTER.

CHICAGO, ILL., April 12th, 1890.

Dear Mr. Howe:—Not only have I recommended your "Instructor" to my students and at Chautauque, but I am now using it with my little daughter.

WILLIAM H. SHERWOOD.

I am delighted with THE ETUDE, and think one can get abreast of the musical times better by its help than that of any musical journal I have seen. I never imagined one could get as much good out of so small an investment. E. L. COLE.

I have used in school fifty-four of Mason's "Torch and Technic," and they have produced the best possible effect. H. E. CORBIN.

New York City.

Mr. Presser:—The two-finger exercises, by Mason, at hand. Had used them for a number of years and was delighted that they should appear in print. I consider them exercises alike indispensable to teachers and all students of music, and an artist who never can have a rival, or become obsolete. Am glad to furnish you with this statement, and shall want you to keep me supplied from time to time. NETTIE L. PRATT.

It is indeed a pleasure to deal with you. I can order anything and be sure it will come to hand. It is almost a mystery to me how you manage to get correct sense out of some of my orders, made up and written in three or four minutes. I certainly appreciate your smart clerks, and their kindness in deciphering my wants. S. A. WOLFF.

Gaston College, N. C.

Please send me twelve more copies of Mason's "Torch and Technic." I find my pupils much interested in its novel methods. RIDLEY PARENTICE.

Questions and Answers.

Ques.—I have three copies of part of Mozart's Sonatas: 1. A 4th, of "Peters' Edition"; 1. A 2nd, of "Collection Litolf"; 1. An edition of Lebert. In each number the first is marked *Sonata 1st*, but no two sonatas are the same. The "Thematic Index of Collection Litolf" gives as *Sonata 15*, the same as Lebert gives as No. 1. The sonata in each book is in C major, but there the resemblance ends. Can you explain? F. H.

Ans.—There is no correspondence between the editions of any of the earlier masters before Beethoven. What makes it more confusing is that in those times they did not have opus numbers. Andre, the publisher, has affixed opus numbers to Mozart's works, but they are not adhered to by other publishers. Each publisher arranges his selection to suit his convenience. Perhaps as they are finished by the person who has charge of the editing, the engraver may find it more convenient to have a certain order, so that each comes on the top of the page. One thing, in ordering "Mozart separate sonatas," always give the edition you mean. To order Mozart sonata in F will not do. There are several in F. But to mention the same as No. 1, in "Peters' Edition," then all is clear to the order clerk.

Ques.—Will you please tell me what work on Harmony is the most comprehensive for beginners? In my own studies I use "Richter's Manual of Harmony," and "Marx's Musical Composition." Do you advise me to recommend these to my pupils, or are any recent publications better?

2. Can you tell me who is the author of an instrumental piece entitled, "The Brook"? The right hand plays runs of the seventh, I think, in imitation of the brook, while the left hand plays a flat, sweet melody. It is written in the keys of A flat major and its relative minor.

3. When the notes which are tied have each the separate syllable of a word, should the first note only be played? M. S. J.

Ans.—1. Both the books you mention are excellent text-books, but not very well adapted to American students. There are a few American works that I am confident you will find more satisfactory: "Howard's Course in Harmony," "Emery's Elements of Harmony," "Clark's Manual of Harmony" and "Weismann's Harmony as adapted by E. M. Bowman."

2. I think you have reference to the piece called "Brook," by Pape.

3. Taste must decide, depending on length of notes, also the height, whether played on piano or organ. Generally it makes little difference how they are played. It often betrays the novice to find the piano following rigidly the voice parts.

Ques.—Will you suggest a work to follow Kuhlau's Sonatinas, music that will be enjoyable as well as improving? I wish it for a pupil who has never shown a liking for music, yet seems to have ability. G. S. R.

Ans.—All teachers have more or less pupils of this class. First, in all technical work give such exercises as demand close thinking, such as, Mason's Touch and Technic, and his System of Accented Scales and Arpeggios. I would not give such a pupil the études of Czerny and his school of Dry-as-bones-works. I would give this pupil Heller's Op. 125 (Boosey edition, No. 128, price 50 cents). These are delightfully musical, and are easier than his Op. 47. This beautiful set of pieces are too much neglected. First give her, No. 18, followed by Nos. 12, 1, 2, 3, 5, 6, 7, 9, 10, 15, 18, 21 and 23. Then try Mathews' Phrasing; meantime, give her pleasing pieces of Lange, etc. C. W. L.

Ques.—1.—When teaching a pupil to play along from the knuckle joints, are the knuckle joints to be kept down? I have some pupils who try to keep them down, but they have a hard and stiff touch.

2. How do you count the scales, playing two notes to three, and three notes to four?

3. What are the best books on Counterpoint, Form, Acoustics and Terminology? M. S.

Ans.—1.—Don't teach them to play from the knuckle joints. Stiffness, slowness, and wholesale bungling is the sure result of this method, except in rare cases. I have run the whole gauntlet of systems, and now feel devoutly thankful every day, that Music, "Heavenly Muse," sent her Prophet, Wm. Mason, to teach the best way. Try Mason's Touch and Technic and be con-

vinced, and thus deliver your pupils from an inevitable failure.

2. I would not give much time to scale playing in that way, but a little of it is good. Count six, two counts to each triplet note, which will give three counts to each eighth note. The other form is much the same, count twelve, four counts to each triplet note, and three to each sixteenth note. But this comes after a time without such minute counting. The innate feeling for rhythm will control and divide them correctly.

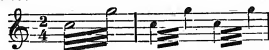
3. See answer to "T," next column. C. W. L.

Ques.—1.—In Mason's Touch and Technic, Nos. 28 to 33, I find long slurs covering one or two measures. Are these slurs intended to represent perfect Legato, or are they to be broken into short passages, as in Nos. 8 or 18? 2. In Mason's Pianoforte Technic, page 9, I find 6 time called Sextuple Measure, and in his "Touch and Technic" I find 6 time called "Compound Triple Measure," and in another work by a different author, I find the same time called as in Touch and Technic; I find myself thinking Mason's Pianoforte Technic right. Why need we have so many contrary directions for doing one simple thing? F. H.

Ans.—1.—Yes.

2. There are two kinds of simple or primary time. All others are compounded from these two (confounded more often). These are, two pulse and three pulse measure. $\frac{3}{4}$ time is made by putting two of the two pulse measures into one, and $\frac{3}{4}$ time, by making two three pulse measures into one. $\frac{3}{4}$ time, by putting three of the three pulse measures into one, etc. All kinds of time have an accent on the first count, and when compounded, the accent remains as it was before being put into the combined measure, except, that it is lessened when it falls on the middle or any other part of the measure, than on the first count. The longer the measures, that is, the more compounded, the more marked and sweeping the accents on the first counts. Sure enough, why need we have so many names for the same thing, and moreover, why should the same name mean so many different things? One of the strongest Committees of the M. T. N. A., are trying to solve this riddle for the young and rising generation of music-pupils. Meantime, let the teachers follow the best usage in these disputed and muddled things. C. W. L.

Ques.—1.—What is the difference between these two measures?



I find them in 2me. Rhapsodie Hongroise, by Liszt; the 51st and 52d measures. In the 51st measure they are a tremolo of half notes, but in the 52d measure they are quarter notes in two groups.

Ques.—2.—I wish help in understanding metronome marks. In Chopin's Valse (Peter's Edition), No. 11, Op. Posthume, 70, No. 1, the time is marked, *Molto vivace*, and the metronome ($\frac{1}{2}$ —88.). In the second movement of the same piece, it is marked, *Meno mosso*. M. S. B.

Ans.—1.—Many good teachers do not know that the rule for writing is, to let no "bar of continuation" go beyond the desired accent, that is, the groups of notes are separated at the point of desired accent, thus indicating that the first note of the next group must receive an accent. It will be seen that this rule applies to the above example.

Ans.—2.—The first time words mean, very lively. Therefore, you are to play a measure at the indicated tempo, which is, 88 measures to a minute, or 264 quarter notes to a minute. But the next time words mean, less motion, slower, and the metronome mark indicates 96 quarter notes to the measure. This is a very much slower time than the first movement. C. W. L.

Ques.—In Howard's Course in Harmony, I learned that the C clef placed on the lower line is the soprano clef, on the third line, the alto clef; and on the fourth line, the tenor clef. What does it indicate when placed on the third space? E. G. S.

Ans.—There will be no confusion about the C clef if it is always remembered that it indicates "Middle C," wherever it is placed. Its modern and American use is to indicate the tenor staff, and it is placed on the third space. This makes the notes of this staff read as if it were the G clef, except that they are an octave lower. C. W. L.

Ques.—Will you please give me the titles of a few good concert pieces for pupils who already play, among others, the following: Liszt's Rigoletto; Raff's Polka de Reine, La Filene, and Cachuca; Beethoven's Sonatas Pathétique and Moonlight Sonata; Chopin's Waltzes and Nocturnes; Liszt's Faust Valse, etc. etc. Lottie.

Ans.—2ma. Scherzo; La Steluzza (The Star); Scherzo from 2me. symphony, by Chevalier A. De Kontski; Satellite, by J. Alden, Jr.; La Papillon, C. Lavallee; March de Concert, Op. 91. No. 4. by Raff; Invitation to the Dance, Weber-Tansig; Elfenspiel, Op. 7. Heyman; Florence Grand Concert Valse Brillante, Emil Leibling; La Gazelle, Kullak; March Militaire, Schubert-Tansig; Royal Gaelic March, E. S. Kelly-W. H. Sherwood; Polonaise in E major, Liszt; Dei Lorelei, E. B. Perry; Wedding March, Mendelssohn-Liszt; Chanson Hongroise, A. Dupont; Danse Des Sorcieres, Paganini-De Kontski; Nocturne, Op. 90. No. 9, Schumann; Bubbling Spring, Rye King; Valse Caprice in E flat; Rubinstein; 2me. Valse De Concert, J. Weinawski; Ballet Music, No. 4. Op. 44, G. Hille; Alceste, de Gluck, Saint Saens-Mason; Polonaise in D major, Op. 2, Schumann; Allegretto Scherzando, E. Haberer. These are all fine pieces, and are such as will please the cultivated audience or those who love music but could not enjoy a fugue. C. W. L.

Ques.—Will you tell me if a good method of elocution, as Dr. Rush's, will injure in any way the singing voice? G. L. H.

Ans.—No; not if you use the voice easily and correctly. It is not altogether in the method, but, in how you use your voice. One of the great essentials in voice culture is, to sing easy, and heartily, not loud, but in an easy-go-itself-way. Use your voice as if it was a pleasure and not a task. Avoid three things. Too loud, too long at a time, and the extremes of pitch. C. W. L.

Ques.—1.—Is there a regular course in the Theory of Music that one can study to prepare for the examinations of the American College of Musicians?

Ques.—2.—Are the names given to Mendelssohn's Songs Without Words, authentic? T.

Ans.—1.—The Examiners allow the students to use any of the Standard Text-books. Write Mr. Robert Bonner, 60 Williams Street, Providence, R. I., for full information, inclosing stamp.

Ans.—2.—The names to Mendelssohn's Songs Without Words, were given by some publisher. Mendelssohn did not name them himself, except a few. C. W. L.

Ques.—Can you tell me of a book that will give me the information to answer the questions of the recent examination of the American College of Musicians? I have studied music under an eminent teacher.

A SUBSCRIBER.

Ans.—There is no one book that will do it. For the questions in harmony, "A Course in Harmony," by Howard, or, Weitzmann's Theory, edited by E. M. Bowman. For the historical questions, "Lessons in Musical History," by J. C. Fillmore, and "History of Pianoforte Music," by the same author. Questions on analysis, "How to Understand Music," by W. S. B. Mathews, and "The Musician" in six small volumes, by R. Prentice. For questions on counterpoint, "Counterpoint and Canon," by E. E. Ayres. Some of the questions should be looked up from Grove's Dictionary of Music and Musicians. C. W. L.

Ques.—1.—Will you give me information concerning the rendering of Liszt's Rhapsodie die Hongroise, No. 2? Is there an edition with notes, and where can it be obtained?

Ques.—2.—Do you know of a first-class teacher who could give me lessons in piano and harmony by mail? A. F. W. S.

Ans.—1.—To answer the first part of this question fully, would take a page or more of the ETUDE, therefore, we cannot give it the necessary space. We hope to get out an edition of this piece with full notes, by one of our leading concert pianists, at no distant day.

Ans.—2.—When the photograph is perfected and in general use, then you can take lessons on the piano by mail. See article on this subject, in recent number of the ETUDE, by E. B. Perry. But Harmony can be, and is successfully taught by mail. See advertising columns of the ETUDE. C. W. L.

QUES.—What edition of Beethoven's Sonatas is the best?
A SUBSCRIBER.

Ans.—Dr. Hugo Riemann, has given the world the best edition of Beethoven, but a superior one to most editions that can be had, with the notes translated into English, is the celebrated one of Von Bülow. Peter's editions are good, but they have no notes of explanation and direction.

C. W. L.

AMERICAN COLLEGE OF MUSICIANS.

The 5th Annual Examination will be held at the University of the City of New York, University Place, on Tuesday, June 24th, commencing with the Theoretic Examination. There will be two sessions daily, and the papers will be given out as follows:—

Tuesday, 9 to 12 a.m.—Harmony. 3 to 6 p.m.—Counterpoint.

Wednesday, 9 to 12 a.m.—Special Theoretic paper in connection with the Instrumental and Vocal Examination. 3 to 6 p.m.—Terminology and Acoustics.

Thursday 9 to 12 a.m.—Musical Form. 3 to 6 p.m.—History.

The Demonstrative Examinations in the different branches will commence on Friday morning at 9 o'clock, and will continue until all the Candidates are examined.

The Officers of the College for the year are:—
E. M. Bowman, Pres. S. B. Whitney and J. C. Fillmore Vice-Pres. Robt. Bonner, Sec. and Treas.

The Board of Examiners are:—Piano—Dr. Wm. Mason, Wm. H. Sherwood, A. E. Parsons, Organ—S. P. Warren, S. B. Whitney, G. E. Whiting. Voice—Madame Luisa Cappiani, J. H. Wheeler, F. W. Root. Violin—J. H. Beck, S. E. Jacobsohn, G. Dannenreuther. Public Schools—W. F. Heath, N. Coe Stewart, Wm. H. Dana. Theory—E. M. Bowman, W. W. Gilchrist, Dudley Buck.

Intending candidates are requested to bear in mind that their applications and fees for examination must be sent to the Secretary before June 15th. Copies of the Prospectus and Examination Papers for 1887, '88, and '89 can be obtained from the Secretary, Robt. Bonner, 60 Williams St., Providence, R. I.

HOW CAN THE INDIVIDUALITY OF THE MUSICAL PROFESSION BE RAISED TO A HIGHER LEVEL?

E. A. SMITH.

EVERY person has an individuality in everything he does. Unconscious it may be, but existing still. Every profession has its individuality and stamps itself, not alone upon one member of it, but, as a necessity, upon the whole. It may be in mind, manner or dress, but there it is. You need not be told that a conference of ministers is being held in yonder building; you know they are ministers by their appearance and general bearing. It is not a difficult matter to recognize the medical fraternity, for their business has left its impress. Lawyers and business men also share in the marking of professional individuality. Characteristics are indelible, and affect the individuality of all, with only an occasional exception; chiefly noted in the line of peculiarity.

Now, if every profession has its distinguishing mark, what shall be said of the musical profession?

I once heard an intelligent physician speak of attending a convention in which were assembled the leading musicians from all parts of the country. His impression of them was "that they were a nervous, high strung, sensitive and emotional people." A leading lawyer told me "that he considered musicians, as a whole, to be men of one idea, who know but little outside their own profession," thereby narrowing greatly their ideas and mental powers. A banker says, "they are unbusiness-like; they fail to meet engagements promptly, and financially very low." Now whether these opinions are wholly correct, not all will agree; that they are the truth in part, and a general bird's-eye view of the profession as a whole, by those outside of it, few will deny. I am finding fault with no one in particular, but lament that the condition of things brings us to no higher a level. If we do not compare favorably with men in other professions and deliberative bodies, and have not the bearing of an educated people with broad and commanding ideas, and if, as a whole, the representatives of the art (not the art itself) are looked down upon by men who have no special interest in it, we may after

all, be entitled to it, and can blame no one but ourselves. Here is an apt illustration, that came to my notice not many weeks since, and which was the principal thing that prompted the writing of this article.

One of the leading bands gave a series of concerts that I had the pleasure of attending. The music was excellent, but what of the men who composed the organization? Take my word for it, their appearance was very much below par, and their conduct, manners and conversation were in perfect harmony with their appearance. I endeavored to learn of their habits by personal acquaintance and observation; the reports of their debauchery and the low moral tone of their conversation were fully confirmed by this acquaintance. I know of others who also met them and received similar impressions. Indeed, one of my pupils, a bright, intelligent girl, inquired of me the next day, "how it was, that music having a refining influence could be so divinely played by such a bad set of men." The only answer I could make was, "that if they had never known the influence of good music, they would no doubt have been tramps." In my heart I was ashamed of such representatives of so high an art?

I venture the suggestion that the opinion of this pupil was only one out of many, and that it was formed largely by the appearance alone of the players. Do you now say there is but little in appearance or individuality? Well, stick to it, and be convinced only when you are so totally depraved that reform is well nigh impossible.

Only one musical organization has been mentioned, but suppose you take a look at other musical organizations in the country, where the members have only music for a business. Are they to be compared with men in the high professions? Yes, but only as a candle to a star. Certain teachers and soloists may object to being classed with these I have mentioned, but they are classed with them as a profession, and all their assertions to the contrary are not convincing.

What is the remedy? It lies, in a large measure, in a liberal education, and conservatories are recognizing this fact; many of them will not issue diplomas until a specified course in other studies has been completed, and this is eminently a wise step in the right direction. There is no sex talking and poohing; before the musical profession can attain a higher level, they must be able to speak of topics and things outside the realm of music. To do this well what is more essential than a good education? Artists who lack it are always taken at a disadvantage in fields outside their own special work; without it one narrows down to a groove so fine that self balance is impossible; without it, one must be endowed with great natural gifts, if they ever rise above the common place. It is not alone a few bright intellects that stamp the whole, but it is the masses. The nation is strongly only so far as it has strength in its weakest part, and that part is oftentimes the predominating element, the masses. One man cannot alone work out the result. The forward move must be along the whole line musically, intellectually and morally. Will you be one to make it?

NEW PUBLICATIONS.

THEO. PRESSER, PHILADELPHIA, PA.

GRADE IV.

No. 955. "20 Studies for the Pianoforte," Book I, by Anton Streletzki. Op. 100 1.25

A series of meritorious exercises, adapted to young students, and utilizing a variety of keys, major and minor, but no further removes from the normal than three sharps. There are also a good many forms of rhythmical structure, and the student is familiarized with some of the modern dance forms, such as the waltz, saltarello, etc., the little pieces being cast in a variety of moods.

GRADE IV.

No. 981. "Albion Leaf," by Grieg. Edited by J. C. Fillmore. Op. 12, No. 725

A quaint little piece with a strong Scandinavian color, and illustrating the modern taste for the wild flowers of music, which grow in the remote nooks of national life. It is judiciously edited and annotated by J. C. Fillmore, a musician who gives the stamp of scholarship to all that he touches.

GRADE III.

No. 956. "Mazurka Impromptu," by Russell Miller50

A lovely composition, containing both noble harmonies and graceful melodies. Also an excellent study of double voices in the right hand.

GRADE III.

No. 954. "La Petite Ecole-Gavotte," by F. Norman Adams. Op. 2180

A noble composition, standing in D and G major, presenting a series of interesting harmonies and bits of clear counterpoint.

GRADE IV.

No. 964. "Reverie at the Piano," by Wilson G. Smith. Op. 43, No. 350

A beautiful composition, in the free style, with continuous melody and rhythmical flow in the accompaniment, of moderate difficulty.

GRADE VI.

No. 942. "Prelude," in D flat, by Chopin. Op. 28, No. 15. Edited and annotated by W. S. B. Mathews80

This celebrated Prelude, about which the romantic story is told and which is so picturesque and suggestive to the imagination, has been fingered and annotated by W. S. B. Mathews, and anything more interesting and helpfully suggestive, especially toward the technical and strictly musical side of the interpretation, cannot be desired.

GRADE IV.

No. 934. Schubert's "Erl King," transcribed by Heller. Revised and fingered by Karl Klansner. .80

Schubert's immortal song, the most powerful dramatic ballad in existence, is, by the judicious editing of Mr. Klansner, put within the reach of players of medium advancement. The melody and simultaneous short passages of the right hand, whenever they exceed an octave, admit of the pedal, and a feature of great value is the marking of the different characters, father, child, Erl king, when they enter.

GRADE I.

No. 935. "Primary Piano Instructor," by R. Goldbeck 1.00

One of the best works to start a pupil. It is in sheet form with only 24 pages.

THE RAIF CLUB IN NEW YORK.

If the eminent Professor, Herr Oscar Raif, of the *Königlichen Hochschule*, in Berlin, can be moved by the enthusiasm of his pupils, and especially of this zealous club of them in New York City, he may, indeed, be reckoned as the happiest of modern pianoforte teachers. For some years his fame has been growing, especially with the serious students who propose to teach. But as Herr Raif insists that all good musicians should teach, the result is, that by sheer inspiration, the Raif students become instructors.

The Raif Club, of New York City, is composed of twenty-five or thirty members, nearly all engaged in active and successful teaching, either in the metropolis or suburbs. It was formed at the beginning of the present year, and has met monthly, at the homes of the members. The last meeting took place at the residence of Miss Klamroth, 133 East Forty-sixth street, New York City, Thursday evening, April 5th. The Club assembled more especially to meet, and hear the playing of, the Misses Schaefer and Miller, of Ohio. They have just returned from Berlin, after some years of study with Raif, and bring the same enthusiasm so marked in all the Raif pupils.

The novel features of the evening was the playing of Schumann's "Toccata," arranged by Raif, for two pianos, and as the "Toccata" (written as it is for one piano) is rarely played except by a Taubig, the occasion was a memorable one for the club. The process of dividing equally the execution of the "Toccata" is certainly unique and interesting. The first piano takes the treble with two hands, and the second piano the bass with the same division, though it must be understood that the left and right hands, in both cases, are each engaged on component parts, and are not duplicating each other. The treble, as well as the bass, is ingeniously divided between the two hands. The effect is most successful; intensifying Schumann's original thought, and giving scope for the broadest development of the "Toccata." The studies of Chopin, Op. 2, No. 10; Op. 10, No. 10, together with numbers from other composers, were given with the same brilliant effects. Among the Raif pupils present may be mentioned Mrs. Bishop Whitman, Miss Lucie Mawson, the Misses Fuller, the Misses Ellinwood, Miss Smith, Miss Chamberlain, Miss Webb, Miss Fowler, Miss Waterman, Mr. Peet, Mr. Bagby, Miss Stolbrand, Miss Ferguson.

BUOYANCY.

1

JOHN Q. ADAMS.

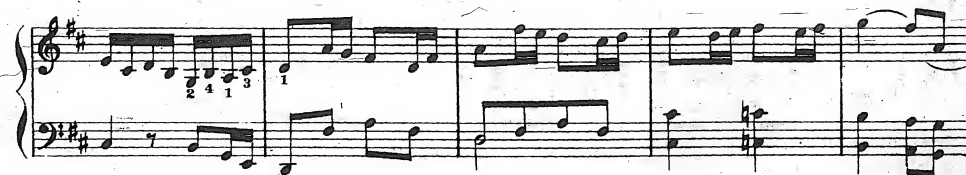
Allegretto.

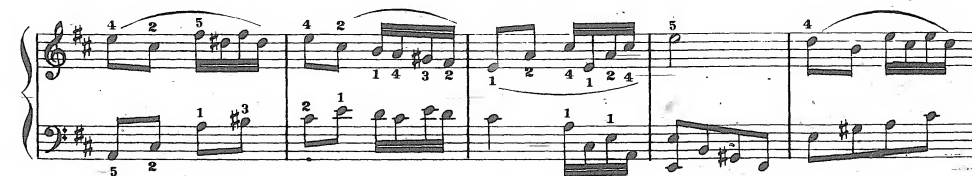
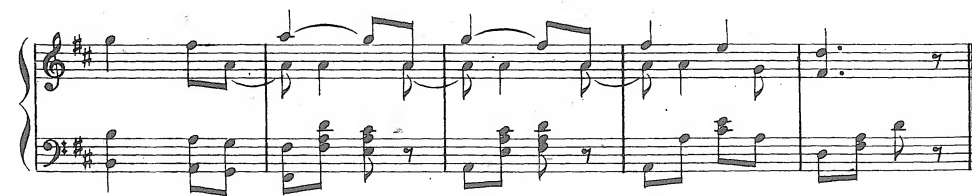
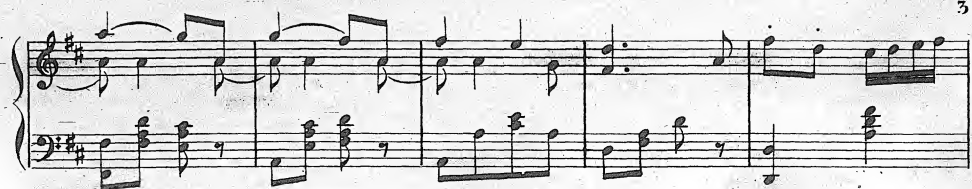
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BUOYANCY. 4.

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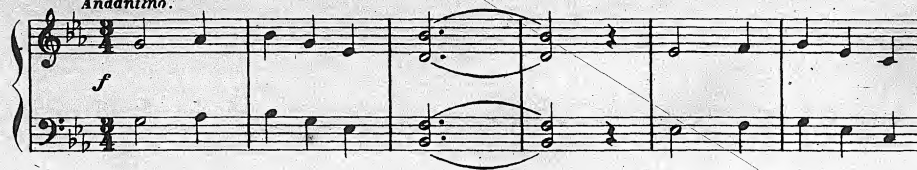


EMOGENE WALTZES.

By M. J. MESSER. Op. 40.

Introduction.

Andantino.

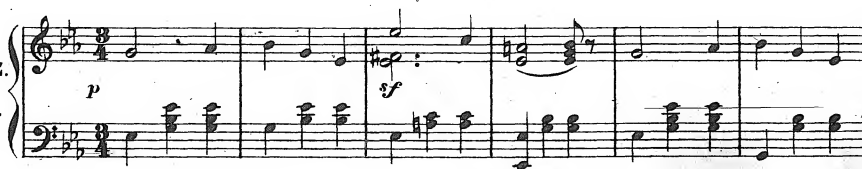


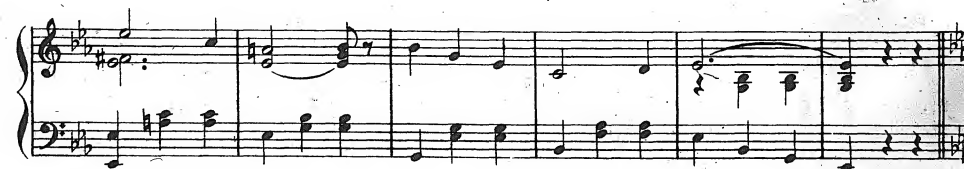
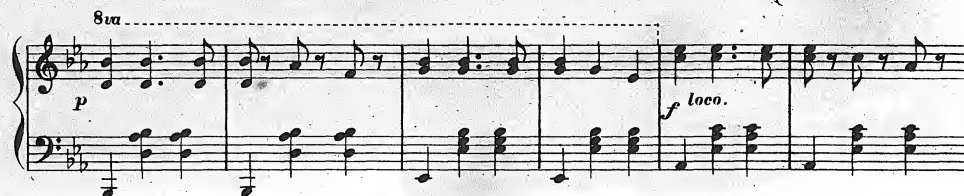
Tempo di Waltz.



WALTZ.

No 1.





No. 2

Musical score for "The Rose Tree" by Eugene W. 7. The score is in 3/4 time, key of B-flat major, and consists of five systems of piano accompaniment. The first system is marked "No. 2." and includes dynamics like "f" and "p". The second system includes fingerings (1, 2, 1, 2, 3, 5) and a first ending. The third system includes a piano (p) dynamic. The fourth system includes a fortissimo (ff) dynamic. The fifth system includes a first ending and a second ending. The score is attributed to "EUGENE W. 7" at the bottom left.

8

8

First system of a piano score. The treble clef staff contains chords and single notes, while the bass clef staff features a steady eighth-note accompaniment. A fermata is placed over the first measure of the treble staff.

Second system of the piano score. It continues the musical themes from the first system, ending with a first ending bracket marked '1.' over the final measures.

Third system of the piano score. It begins with a second ending bracket marked '2.'. Dynamic markings *p* (piano) and *mf* (mezzo-forte) are present. The system concludes with a repeat sign.

Fourth system of the piano score. It includes the instruction *8va.* (octave up) and a *cresc.* (crescendo) marking. The treble staff features a melodic line with accents.

Fifth system of the piano score. It includes the instruction *8va.* and dynamic markings *f* (forte) and *cres.* (crescendo). The system ends with a repeat sign.

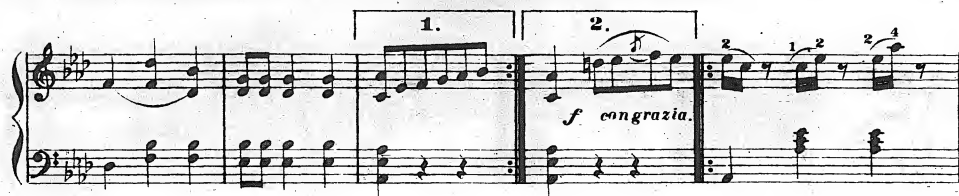
Sixth system of the piano score. It includes the instruction *8va.* and dynamic markings *f* and *cres.*. The system concludes with a final cadence.

"Love like mine."

9

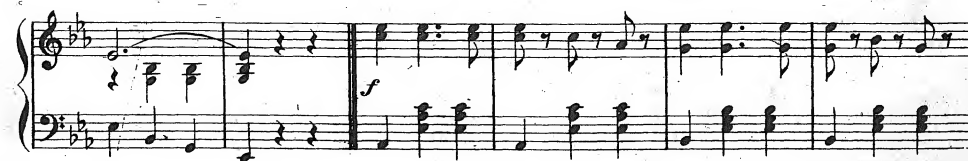
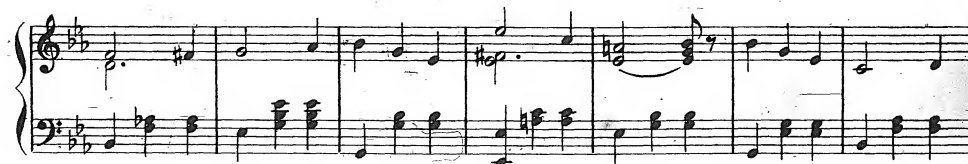
No. 1.

p dolce.



EMIGENE W. 2.

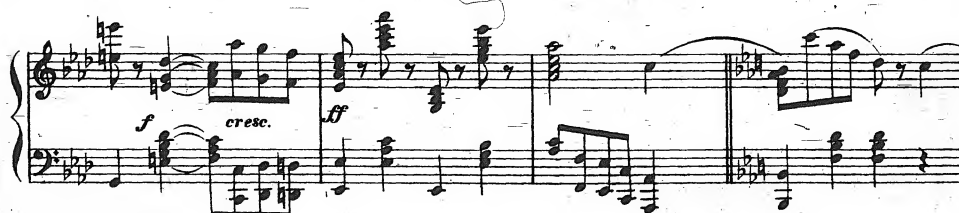
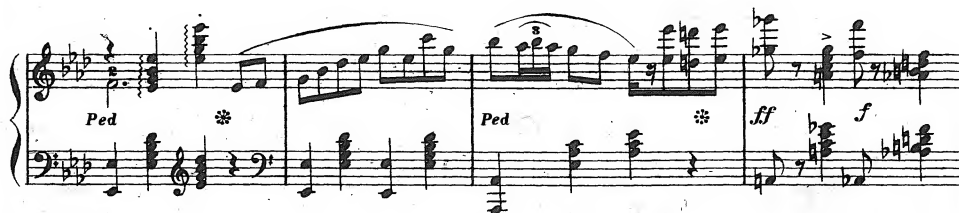
CODA.



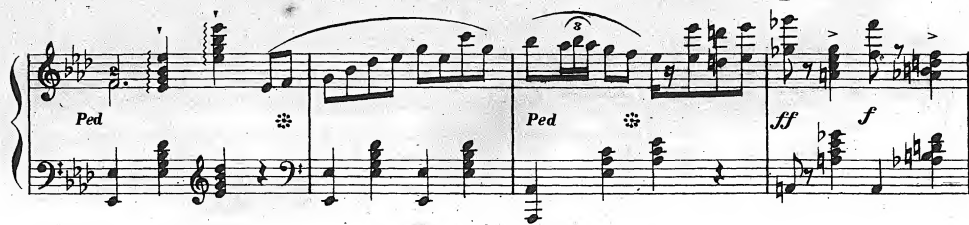


ISABELLA GAVOTTE.

PAUL A. DRIPPE. Op. 19.

Moderato.





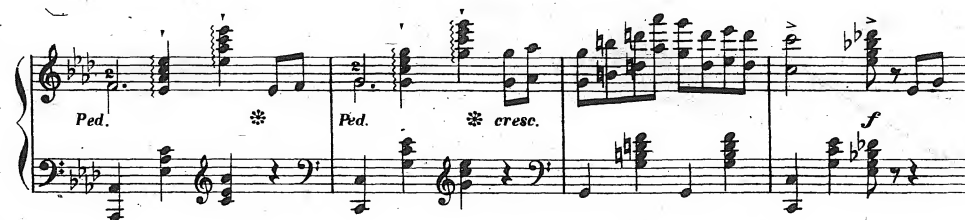
First system of the musical score. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a harmonic accompaniment of chords. The key signature has two flats (B-flat and E-flat). The system concludes with a double bar line.

Second system of the musical score. The treble clef staff features a series of sixteenth-note runs, with fingerings 5, 4, 3, 2, 1, 2, 3, 4 indicated above the first measure. The bass clef staff has a simple harmonic accompaniment. Pedal markings 'Ped.' are placed below the bass staff at the beginning of measures 1, 3, 5, and 7. The instruction 'sempre legato.' is written above the treble staff in measure 4. The system ends with a double bar line.

Third system of the musical score. The treble clef staff continues with melodic lines. The bass clef staff has a harmonic accompaniment. Pedal markings 'Ped.' are placed below the bass staff at the beginning of measures 1, 3, 5, and 7. The system ends with a double bar line.

Fourth system of the musical score. The treble clef staff continues with melodic lines. The bass clef staff has a harmonic accompaniment. The instruction 'sempre legato.' is written above the treble staff in measure 1. Pedal markings 'Ped.' are placed below the bass staff at the beginning of measures 2, 4, 6, and 8. The system ends with a double bar line.

Fifth system of the musical score. The treble clef staff continues with melodic lines. The bass clef staff has a harmonic accompaniment. The instruction 'p dolce.' is written above the bass staff in measure 2. The system ends with a double bar line.



TO THE EARNEST STUDENT AND PLAYER OF THE PIANOFORTE.

"KLAVERMÄSSIG" is a German word, which has no exact English equivalent. Its meaning is of comprehensive scope, and includes all things, emotional as well as mechanical, which are intimately connected with the nature of the pianoforte, and which grow out of its peculiar manner of construction and its capacity for musical effect. A composition for the instrument is "klaviermäßig," and thus effective in just the degree in which its construction and manner of writing conforms to these foundation principles.

The pianoforte, by its very nature, depends, in a large measure, for its legitimate effects, on passage playing. The reason for this is that it lacks the power of tone prolongation, which is a property of the human voice, as well as of the violin and other stringed or wind instruments. The passages which, in the form of scales, arpeggios and sequences, follow each other in rapid succession, must lie, not awkwardly, but easily under the fingers, and must be so managed as to admit of the application of the many peculiar shades and varieties of touch which are best adapted to produce tones of a beautifully musical quality, combined with earnest and deeply sympathetic feeling. The finger training, and practice leading to this perfected result must be regarded from both the mechanical and the emotional sides, and the two must receive equal and concurrent attention, and never be separated or divorced from each other, excepting for very short periods of time, otherwise the omission and neglect of either will almost surely lead to bad results. It is, nevertheless, desirable at times, and especially so for musical organizations, to emphasize and give undivided attention to the merely mechanical side, even to the temporary exclusion of the emotional. The musical temperament is so easily enticed and led away by the enlivening pleasure of producing musical effects, that the desire to play almost unconsciously overcomes the resolution to practice. Consequently, if a just account and balance is taken at the end of the practice hour, it will too often be found that most of the time has been spent in playing throughout the piece in a comparatively imperfect manner, instead of practicing short sections in an earnest and careful way, and trying to perfect each of these, first separately and by itself, and afterwards in unbroken and uninterrupted succession. Such a course of practice as the former, or speaking precisely, such loose, inaccurate and imperfect pianoforte strumming, can never lead to perfected and artistic finish in playing.

Mr. A. K. Virgil's invention, the "Practice Clavier," seems to me to be peculiarly "klaviermäßig" in its thoroughly successful adaptation to the mechanical part of the work, inasmuch as, for the time being, it removes the thought from the exhilarating musical effect and concentrates it on the mechanical and rhythmical effects. Of the two elements of which music, in its last analysis, consists, viz.: *tune* and *time*—fundamental principles equally indispensable—the latter receives altogether too little attention at the hands of pianoforte students. Indeed, it is notorious that professional pianists, even of the highest rank and reputation, are rarely found who invariably give full justice to rhythmic effects. This often unconscious violation of one of the foundation principles of music, leads to hurrying and skurrying, and effectually destroys, so far as their playing is concerned, the highest and grandest quality in art, viz., repose in action. In a vast number of cases, the matter of strict time-keeping and attention to rhythmic accuracy has been neglected from the very outset, and whatever there was of embryonic feeling for rhythmic effects in the beginning, instead of receiving the most careful attention and training, has become blunted almost beyond the possibility of redemption, by reason of the constant and incessant violation of the laws of rhythm.

From the experience of a few months' personal trial of the "Virgil Practice Clavier," it certainly seems to me that the invention is bound to exercise a most salutary influence in guarding against and remedying this evil. The attention being temporarily diverted from the musical effect, is directed to, and concentrated on, the

accuracy of the mechanical and rhythmic work. In these particulars, the "Practice Clavier" is so "distressingly truthful!"—as a lady pupil of mine expressed it—that some passages, the execution of which might be allowed to pass muster on the pianoforte, would not stand the inexorable test of the Clavier for a moment. It may be remarked here that the absence of musical tones does not increase the drudgery of practice, as might at first be supposed. On the contrary, the conviction on the part of the student that the work he is for the moment engaged in is being thoroughly well done, and thus certain to produce beneficial results, is sufficient compensation for the necessary labor, and even imparts to it a degree of fascination; at least this is the writer's experience.

As, however, before stated, the mechanical should not be long divorced from the emotional; therefore a practice of from fifteen to twenty minutes' duration on the Clavier should be immediately followed by about the same amount of practice on the pianoforte, in which, while not abating in the least from the mechanical precision of time and rhythm, the main thought should be given to the production of a good quality of tone and impressive and sympathy of touch, as also to the adaptation of touch to the musical and poetic phrasing, of which the previous practice on the Clavier has been the pioneer in a mechanical way.

The "Practice Clavier" is especially well adapted to the rapid development of the most desirable results in the use of the "Two-finger exercise," and here again the Clavier and pianoforte will be best used in close companionship, so that the mind is at one moment focused on the mechanical and muscular process and accuracy of rhythm, and immediately thereafter, in close alternation, upon the musical quality of tone and the peculiar effects of varied manners of phrasing, thus combining the intellectual and the emotional in intimate and happy union.

The two-finger exercise has been aptly likened to the acorn, which potentially contains the oak, or forest of oaks, because, through the application of various kinds of touch, and the manifold and exhaustive action of the whole muscular system of hand, wrist and arm, brought into use thereby, it exercises an influence which is all-searching and comprehensive. The "Practice Clavier" is an unerring monitor and guide in the best application of this exercise, and the ingenious device, especially designed by Mr. Virgil, for the more advantageous practice of all exercises of a rhythmic character, including their treatment by means of special accents, is of great practical value.

I have always regarded mute keyboards with disfavor, since they never respond to the attack, nor afford accurate means of determining the quality of the work. The Clavier, however, enables one to temporarily banish the stimulating influence of the pianoforte tones without suspending the means of defining the rhythm and verifying the touch. While personally regretting that the invention did not appear long enough ago to have served me throughout my musical career, it has, nevertheless, placed me under obligation to its gifted inventor, and I desire to thank him for so valuable a contribution to the pedagogics of an art to which I have devoted so many years of a busy life, and to heartily recommend his invention to the intelligent use of every earnest student and player of the pianoforte.

WILLIAM MASON.

Orange, N. J., April 5th, 1890.

[FOR THE ETUDE.]

THINGS WORTH TEACHING.

No. 2.

How many students of music make the best possible use of their time during practice hours?

I once asked a lady teacher how many of her pupils had the habit of systematizing their practice. After due deliberation she answered, not without much hesitancy, "I do not know that a single one has that habit."

Probably among the great number of music students throughout the U. S., not twenty-five per cent. do systematic work during the time in which they pretend or imagine they are studying or practicing their lessons.

Thousands of pupils are receiving lessons daily, and to many not a word is being said regarding the way in which the lessons shall be studied. To some this may not be necessary, but I fear many have not the inclination or determination, even if they possess the necessary ability, to think out an plan of study that shall be adapted to their own special needs.

Very few pupils who play the pianoforte can perform all parts of their lessons equally well. Many have the habit of playing the easy parts most, and at times almost entirely ignoring the harder difficulties. Some may fail in sight reading, some in playing clear-cut scale passages; to some arpeggios may be a source of distraction; again, others may find a formidable enemy in the person of each little chord that presents itself.

If the teacher be conscientious, he will show his pupils how to utilize their time and energy to advantage during practice hours, for upon this, to a large extent, depends the success or failure of a pupil as a performer.

It is not the lessons *taken* that count so much in the long run, but it is the work done at home that fashions him into a player; all the more reason why he should have a plan of systematic study. Many pupils *take* lessons, and yet, unfortunately, they never *study* them to advantage. Sometimes the fault is with the pupil; oftentimes, I fancy, it is with the teacher.

Pupils should be taught that constant repetition of anything without thought back of it, avails nothing. How many there are who have a habit of laboriously playing some étude over and over again, from beginning to end, constantly making mistakes at certain points of the piece. If the mind were concentrated directly upon the difficult portion or portions before the error is committed, many times the work would be done correctly in one-third of the usual time. I think there is just as much danger in playing some passages too many times, as there is in playing others too few.

Possibly it might be well to make a formula of practice for some or all of your pupils. Of course, you will readily see that it must, in a sense, be adapted to the needs of each particular pupil, still, in the main, it may be uniform. I am sure that most pupils will do more and better work if it is classified for them under distinct heads. Possibly a teacher may see fit to use these different heads, viz.: techniques, scales and arpeggios, études, pieces, sight reading, to which may be added analysis, pieces, biography, and if the pupil be very studious, practical harmony may be studied in small quantities.

Suppose the pupil practice and study two hours per day. Possibly a good arrangement of time would be twenty minutes for each of the first five classes, reserving the remaining twenty minutes for the study of one of the other departments.

If, after a week's study, you find the pupil can do one part of the work much more satisfactorily than any of the others, possibly it would be better to make a different distribution of time. At any rate it will show the teacher more clearly of what the pupil is capable.

Some teachers may say, "I do not wish my pupils to, practice by the clock."

Many of them do, however, and those are just the ones that should be restricted in their practice to certain fixed principles. Some pupils will study the clock dial more carefully than their lessons any way, so, if they are thus inclined, why not have them do it systematically.

I believe if every teacher of the pianoforte would, so far as is possible, make their work practical by attending to small details instead of theorizing too much, more and better work would be done by their pupils. Furthermore, I am strongly convinced if every teacher shows a pupil *how to practice*, they are doing that person a vital good.

In closing, allow me to quote what a great musician and teacher, lately gone from us, has said regarding practice. Mr. Mors says: "The road to perfection, to mastery, lies in the direction of constant application. As continual rubbing will make the hardest steel smooth, so will faithfulness in practice overcome any technical difficulty."

To all practice should be added deep thought!

FREDERICK A. LYMAN, A.C.M.

THE ELECTRO-CLAVIER.

A NEW IDEA IN PRACTICING PIANO.

THE following communication is in reply to a letter sent the inventor of the new instrument of practice called the Electro-Clavier, which was introduced by an article in the March issue of THE ETUDE, by W. F. Gates. We fully expected to go to Boston, and make a thorough examination of the invention, but pressing duties at home would not permit. We offer to our readers, instead, this admirable communication from the inventor, W. F. Hale, who can be addressed at the New England Conservatory of Music, Boston:—

MR. THEO. PRESSER:—

Dear Sir—Yours of recent date came duly to hand. I shall certainly be much pleased to have you come and give my late invention a critical examination, and will arrange to meet you at any time which may be convenient to yourself.

I have for many years been deeply interested in the problem of technical work, especially as applied to the pianoforte, and it has been my good fortune to be in a position where I could study the methods and habits of large numbers of musical students in all grades of proficiency.

I long ago came to the conclusion that it was not so much the method which made one student's progress more rapid and satisfactory than another's, but rather the intelligence with which the pupil carried on his daily work. We certainly find the highest grade of excellence produced by almost every acknowledged "method," while at the same time the most dismal failures are shown on every hand; all of which goes to prove that it is not the methods which are at fault, but rather the failure to carry out the ideas they contain.

Another thing which has come daily under my observation is the vast amount of time wasted by thoughtless practice, and to ascertain more perfectly regarding the power of the average student to concentrate his mind upon the work in hand, I have made special effort to question large numbers upon this subject. The result of this investigation has been to show that the average student loses far more time than he uses to advantage. The not uncommon expression: "It took me years to learn how to practice," carries with it a burning criticism upon our present methods of teaching (I ought to say our present lack of method in teaching). I am, indeed, strongly of the opinion that one hour of intelligent, thoughtful practice will advance a pupil further in the right direction than a whole week does in the way the most of it is carried on. And I further believe the fault is fully as much with teacher as with pupil.

The fact of a pupil's practicing four or five, or more hours daily, signifies nothing, unless they are thoroughly in earnest, and are willing to do all in their power to succeed. It is a question of "how," not "how much," that is to determine progress in this, as well as in all other things. There is one thing which is manifestly evident, viz.: if pupils have ambition enough to devote themselves to many hours of irksome practice daily, they would, if the means were at hand, use that time in such a way as to produce the most favorable results. No one can for a moment think that earnest pupils purposely waste their time, and we are bound to acknowledge that by far the majority of all musical students are thoroughly in earnest. Where, then, lies the difficulty? In the simple fact that the majority of pupils do not know how to practice.

The above, together with many other somewhat similar conditions, are the necessities which demanded an invention which should aid both teacher and pupil to a more perfect use of valuable time.

That the Electro-Clavier fills a place never before filled, and in a most remarkable degree corrects bad habits, by demanding absolute accuracy and thoughtfulness in practice, seems to be the unanimous verdict of all who have tested its workings. I must not attempt to enter into anything like a detailed description of its plan of work, lest I weary you; but I will mention one or two of the bad habits it first attacks in the practice of

thoughtless or ignorant pupils. By means of electric circuits, the manner of playing a scale or arpeggio, for example, is absolutely determined. Let us assume the pupil has been instructed by his teacher to finger the passage in a perfectly connected (*i. e.*, *legato*) manner. The question immediately arises how is the pupil to know, during his hours of practice, whether his *legato*, or at least, what he thinks is *legato*, is or is not what it ought to be. If it is correct, the more he does of it the better; but if it is incorrect, every moment's practice is worse than wasted. At all events, he must wait until the next lesson before a week's work can be tested. Indeed, this simple matter of knowing and performing a perfect "legato" is one that often requires years to accomplish.

With the Electro-Clavier, the pupil sits down at his own piano, turns the switch, and the least error will be indicated instantaneously, by a strike from the electric bell; while if he plays a true *legato*, the bell is absolutely silent. Assuming, now, that he is using the bell circuit with the tones of the piano, what is the result? First, it requires his closest attention to keep the bell silent, since he must place each finger in a perfect way; second, the sounds which the piano is giving forth are those of a perfect *legato*, and which the ear soon learns to recognize. We thus have, at the start, accomplished three very important things, *i. e.*, placed the student in a position to both do and hear correctly, and to appreciate the fact that in order to accomplish this result he must have his attention wholly upon his work.

How many intelligent students are there who would practice several hours daily in preparing a lesson, and in such a manner that the bell was continually sounding, and they with full understanding that every stroke meant error. I do not believe there is one in a thousand who would have the courage ("cheek") to go to a teacher with a lesson thus practiced.

As a matter of fact, I am of the opinion that the greater part of the purely technical work can and ought to be accomplished without the special aid of the teacher. I have a much higher mission for a thorough teacher than drilling mechanics into the minds of pupils. If a pupil, by means of this invention, can have every error of a purely technical character indicated at his own home, he will go to his teacher for information upon music itself, rather than for a solution of the mechanical problem which surrounds it.

I will briefly mention a few of the conditions the device controls, and bring this lengthy letter to a close.

First. Both hands must strike the key at the same instant, or the bell will sound.

Second. When the following key is struck, both fingers must not only strike at the same instant, but both must be lifted from the preceding key together, or the bell will ring.

Third. In chord-playing, in one or both hands, all fingers must strike simultaneously.

Fourth. In double thirds and sixths, in any kind of motion, the fingers must strike and leave the keys simultaneously.

Fifth. In arpeggio practice, the thumb, in passing under, or the second and third fingers, in passing over, often cause a break in the *legato*. This will be indicated, if incorrectly done, by a stroke of the bell. The fact that the piano can be made dumb, and any resistance given to the keys by the simple depressing of a lever, was explained to you by Mr. Gates, so I will not attempt to enlarge upon that point.

I do not wish to be understood that by means of this machine the duties of a teacher are, in any way, to be dispensed with, for such is not the case. But what I do say is that the irksome task to both teacher and pupil, of continually correcting careless and faulty habits of a technical nature, may be almost wholly done away, and the time now spent thus may be devoted to an intelligent and helpful study of musical interpretation, and all its attendant conditions.

Hoping I have not wearied you by this rather lengthy explanation, and hoping to meet you personally at no distant day, I am

Yours, very truly,

F. W. HALE.

SIXTH PROGRAMME FROM ANTON RUBINSTEIN'S "CYGLES OF SEVEN PIANO RECITALS," WITH BIOGRAPHICAL AND CRITICAL SKETCH.

Translated from the German of WILHELM TAPFER.

FRÉDÉRIC CHOPIN.

(Born March 1st, 1810, in Gielazowa Wola, at Warschau; died in Paris, October 17th, 1849.)

Fantasie, F minor.

Ballades, E major, A, A flat, B flat minor, D flat, D flat minor.

Barcarolle.

Waltzes, A flat (the short), A minor, A flat (the long), Impromptus, F sharp, G flat.

Scherzo, B minor.

Nocturnes, D flat, G, C minor.

Mazurkas, B minor, F sharp minor, C, B flat minor.

Ballades, G minor, F, A flat, F minor.

Sonata, B flat minor.

Berceuse.

Polonaises, F sharp minor, C minor, A flat.

In the year 1829 Chopin appeared in Vienna. He was recognized and applauded as a meteor. That was all.

Then he turned his steps to Paris, the El Dorado of all progressive artists, fifty years ago the asylum for the persecuted and outcast. The confusion of the times forced him to avoid his fatherland.

He went to Paris in 1831. His totally new style won for him the music-loving world of the salon. The melancholy songs of an exile, the passionate story of an oppressed people, formed the themes of his dreams at the piano. He became the fashion. The path to bravado and brilliancy à la Herz and Kalkbrenner was deserted; all followed the shining footsteps of the genial visionary.

Germany was astonished, also somewhat confounded; she felt the fascinating power, the compelling force of the new tones and trembled for the existence of the old, with reason; for through Chopin much fell into ruin. The unspeakable beauty that took its place was not discovered until later.

Louis Knorr and Clara Weick first introduced the stranger into Leipzig. The former played in 1831 the variations on "La ci darem la mano," and two years later Clara played the finale to the minor Concerto. "Very difficult," Fink wrote of the latter in the *Allgemeine Musikalischen Zeitung*. An eloquent advocate was Robert Schumann, a zealous opponent Ludwig Rellstab, who during this time affirmed that, were a pupil to bring to his teacher a piece from Chopin, the conscientious teacher would tear the music in pieces!

If any one ever deserved the name of *tone-poet* it was Chopin; he struck chords which before him, and after him, no other has touched. He cared little for rules and forms; the studied was of small importance in his compositions. From an innate and rich source he drew his enchanting melodies and harmonious combinations. Brought up in no school, he dealt freely with his natural talents.

Chopin must be regarded as the greatest and most fruitful genius as concerns the piano, its technique and everything that is connected with the two. Even the smallest of his beautiful arabesques is a tendril of the parent-vine of poetry; he never designed empty effect; to astonish and please was not the goal of his ambition.

The once homeless stranger has found everywhere a home. Exiled and sorrowing, he bore in life a crown of thorns; grateful posterity wove for him a laurel wreath. He passed, yet young, to the land of Eternal Harmony.

He came, enchanted and died.

Translated by LOUISE KUTZSCH and ANTOINETTE GOLAY.

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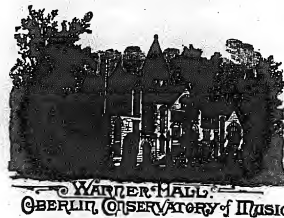
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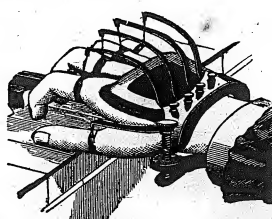
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